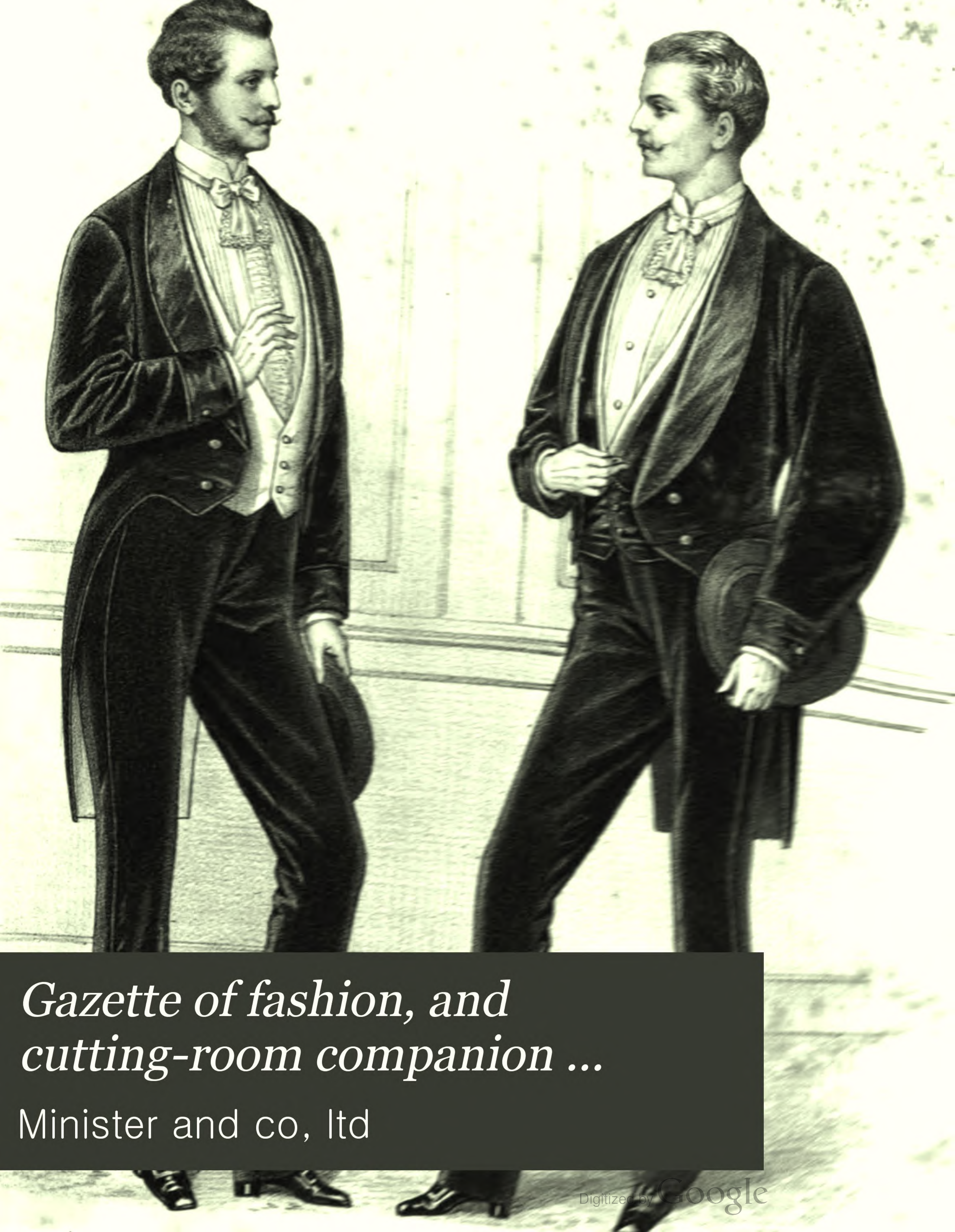

Gazette of fashion, and cutting-room companion ...

Minister and co, ltd

THE

GAZETTE OF FASHION,

AND

Cutting-Room Companion.

BY

EDWARD MINISTER AND SON.

VOL. XXIV.

LONDON: W.
8, ARGYLL PLACE, REGENT STREET;
SIMPKIN, MARSHALL, & Co., Stationers' Court; KENT & Co., Paternoster Row, E.C.

1870.

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1870

GAZETTE OF FASHION,

AND

CUTTING ROOM COMPANION.

BY

EDWARD MINISTER AND SON,

Tailors and Habit Makers to Her Majesty,

No. 8, ARGYLL PLACE, REGENT STREET, LONDON. W.

No. 277. MAY 1, 1869. VOL. 24.

SYSTEM FOR PRODUCING LADIES' RIDING-TROUSERS.

DIAGRAM 11.

Trousers being now so universally adopted by ladies when taking equestrian exercise, a system for producing this garment cannot but be useful to many of our readers; we have, therefore, selected the present period as a fitting time for offering a plan to the trade, combining simplicity of principle with facility for drafting.

As tailors have not the same facilities for taking the different measures from which to draft their patterns for *ladies'* trousers, we are necessarily obliged to adopt some basis as a substitute, and which is found by practice to ensure *something* approaching to a satisfactory result. We are aware that there may be exceptions from the standard we have adopted, and that certain deviations may be required for differences in shape; still, we confidently offer the system as a safe guide in the majority of cases, and to which the rules we have framed will satisfactorily apply. We retain our principle of establishing a "plumb-line," from which to mark out the various proportions of the *waist-measure*, which we take as our basis, instead of the seat-measure and waist-measure together, as in our system for men's trousers, published in the several editions of our work, the "Complete Guide to Practical Cutting." Although we have adopted the style of trousers generally fashionable at the present time, yet, as in all our systems, our plan is not confined to any one particular shape, but may be carried out with equal facility for one as for any other form, according to the prevailing taste of the day.

Draw the line A C, which we constitute our "plumb-line." Mark on it, at B, from A, 11 inches, which we find the average height necessary upwards for a woman of the medium height; and at C, the measure taken from the hip to the length required for the trousers, a little above the sole of the boot. Draw lines square with these three points. Mark from A to D, one-fourth of the waist, and from A to

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E, the same proportion. From B to F, mark half the waist-measure; at G, half the waist from B; and at H, one inch more than two-thirds. At I, mark from C, one inch less than half the width of trousers over the foot; and from I to K—to determine the width of the top-side—half an inch less than the half width of the bottom of the trousers. Draw a line from I to G, and form the leg-seam from H, gradually continuing the curve to the straight line I G, about half the distance between the two points, and which will usually determine the position of the knee.

Draw a straight line from F to K, and form the side-seam from E, adding on whatever amount of round may be considered necessary according to the conception of the figure, and spring out the under-side from K to the remainder of the measure or fashion. Three-quarters of an inch is an average quantity to add beyond the point F.

To form the fork, draw a line from D to L, which point is found at 1 inch from G, towards B. Mark from L to M for the hollow, 2 inches, and form the fork from the line D L, through M, to H. For length of seat, mark up from A to O, one-fourth of the waist, and form the top of the seat from E, through O, to P. Make the width of the under-side at top about 2 inches more than half the waist-measure, for fulness; draw a line from P to H, and add on a round, as shown on the diagram, softening it off a little at the point of the leg-seam. Lower the top-side at front, from D to N, 1 inch.

The waistband is about an inch wide, and perfectly straight. The top-side should be hollowed for the instep, and the under-side rounded for the heel.

Should the lady for whom the cutter is producing a pattern be more fully developed than the average, an additional quantity of round may be added on at the side-seam, and more fulness be allowed in the width of the under-side, from E to P. The distance from B to H can also be increased, but the points G and L should still remain at the same relative places as described in the system.

BENEVOLENT INSTITUTION FOR THE RELIEF OF AGED AND INFIRM JOURNEYMEN-TAILORS.

The Thirty-First Anniversary of this charitable Institution was celebrated on the 21st ult., in the customary manner, by a dinner at the Freemasons' Tavern, on which occasion Captain the Hon. R. W. Grosvenor, M.P., presided.

To say that the entertainment provided by the company, under the superintendence of their zealous Manager, Mr. C. Gosden, was what might only be expected, and that it contributed to the flow of charity and spirits which are supposed to follow a liberal amount of the good things enjoyed on such occasions, would be mere waste of words and time of our readers. The musical part of the evening's amusement, under the skilful management of Mr. Wilhelm Ganz, who had ensured a satisfactory result by the talented *artistes* he had collected round him, was as complete as the most fastidious *connoisseurs* could possibly have desired as an accompaniment to their post-prandial state of bliss, promoted by the good cheer placed before them.

The honourable Chairman, in proposing the toast of the evening, "Long existence and prosperity to the Benevolent Institution for the Relief of Aged and Infirm Journeymen-Tailors," was exceedingly happy in the remarks he made in reference to the benefits such institutions had the opportunity of conferring on those members of the particular branches of industry who, by old age or infirmity, were no longer able to earn their living, and, but for the charity which the funds of these societies, accumulated by the generosity of their supporters and benefactors, would become burdens on their friends—generally but ill able to spare from their own scanty hoards—or have to appeal to the parochial relief, on which, in common with others, they had a claim.

The gallant Captain alluded, in pleasing terms, to the satisfaction he had derived from his visit to the commodious almshouses erected for the accommodation of the fortunate candidates at the various elections, and paid a well-merited tribute to the excellence of the arrangements of the establishment in all its branches. Naturally the honourable Chairman could not entirely ignore the fact of the recent strike in the trade; but, in common with every dispassionate outsider, he could but regret the circumstances, and the ill-judged policy which led to its being put into force, and the misery in which so many persons were unwillingly involved. The worthy Chairman took exception to the latter part of Rule 11 of the bye-laws of the Society, which requires that a member elected a pensioner shall reside in the asylum, when there is room, and be allowed 8s. per week and coals; and any pensioner declining to reside in the asylum, shall thereupon forfeit all claim to the benefits that accrued to him upon his election. We remember, on a previous occasion, when the late Alderman Hunter presided at the anniversary dinner, during the year he held the Civic Chair, in the course of his effective speech, gave some good and practical advice to the supporters of this Institution, in recommending them not to expend too large a portion of their funds in erecting or enlarging asylums for the reception of successful candidates, but rather to accord the pensions so as to allow of the recipients remaining with their families, and enjoying the comforts and attention which they might naturally expect from the affection their relative ties would engender. As he remarked, the addition made to the general fund, and the certainty with which it was paid, would, in most cases, ensure a larger amount of comfort to all parties, as a certain portion of the funds must otherwise necessarily be expended on the buildings required for the accommodation of the pensioners.

On the other hand, Captain Grosvenor alluded, with considerable feeling, to the scene presented in the infirmary of the Institution, where a number of aged and feeble men, whose fate must have been death or the workhouse, were now carefully tended, and kept in every comfort. The Chairman's address and appeal to the benevolence of the company, on behalf of the funds of the charity, were received with loud applause.

The worthy President of the Institution, Mr. M'Callan, in proposing the health of their respected Chairman, paid a highly complimentary tribute to his kindness in presiding on that occasion, and commented in glowing terms on the efficient manner in which he had discharged the duties devolving upon him in virtue of his office. To those who know the interest the highly respected President takes in the welfare of the Society, to which he devotes so much of his time and abilities, the able and persuasive manner in which he advocated its claims on the more fortunate members of our trade, as to the support from the journeymen themselves, in common charity to their fellow-workmen, would not take any one present by surprise, as the constant perseverance and self-devotion shown by Mr. M'Callan are patent to all.

The result of the appeal to the generosity of the persons present was as well as might be expected, and nearly up to the average amount collected on such occasions.

It is but right, in justice to the members of our trade, to notice a serious error in the account of these proceedings published in the *Times*, in which the reporter states that the collection was considerably below former sums, and attributing the circumstance to the continuance of an ill feeling on the part of the masters towards the journeymen, as a body, for the injury they inflicted on them by the strike. He gives the difference as something like £1000; but we think he would have to go back to several years, as well as to some special occasion, when such an amount was contributed at an anniversary dinner to the friends of the Institution. On referring to the accounts of several years, we are glad to find that the difference is insignificant, as it proves that the welfare of the charity still engages the attention and consideration of the trade generally. We, however, cannot but regret that so little sympathy is felt by the journeymen, as shown by the very small sum contributed by them, although their annual subscription is fixed at a very low rate, and they may eventually become candidates for the pensions granted.

There was an average number of supporters of the charity present, and the different toasts incidental on the occasion, were proposed and received with the utmost good feeling.

NEW EVENING-DRESS.

In the March number of the GAZETTE OF FASHION, we noticed an attempt by a member of our trade to introduce a substitute for the style of evening-dress which is generally worn, and also to replace cloth by some more appropriate and richer article. We described the idea at length, and gave full particulars of the details. However careful we might have been to endeavour to convey an accurate idea of the dress to the minds of our readers, we felt that we could hardly hope to enable them fully to realize the elegant appearance effected by the introduction of black velvet for evening-dress; and consequently, in our desire to do ample justice to the taste of the house to whom the merit of this alteration is justly due, we had a special plate prepared by our artists, illustrating the new dress, and which we now publish, for the benefit of our readers generally; as also give patterns in diagram of the coat and waistcoat.

It will be seen from the patterns, and from the two figures on the plate, that the coat is cut somewhat in the style of the ordinary form of dress-coat, and is made with a rolling collar to turn very low. There is, however, a marked difference in the shape of the skirt at the top of the front-edge. Instead of the unsightly and useless narrow strap, the front of the skirt is continued from the top in a slanting direction—as in the style of the skirt of a court-dress waistcoat—to a certain length, and then cut in and sloped upwards, instead of being in a straight line; about the same length as the part cut off, and the remainder of the skirt much in the fashion of an ordinary skirt. The roll is cut on to the front of the forepart.

The coat is made of black silk velvet, or of black velveteen in a fine quality, and lined with white silk. The roll and collar are faced with black satin, and there are cuffs of the same material. Cut steel buttons impart an effective appearance with velvet. There are two on each forepart, below the bottom of the roll, which is long; one at each hip, and one in each cuff. Black figured silk buttons can be substituted, if the effect of steel buttons be too striking. The waistcoat is of black velvet or satin, and also with steel buttons. It is cut without a collar, and with small skirts at front.

The trousers are of black velvet or velveteen, and have a bold silk cord down the side-seams. The coat and waistcoat are edged with a silk cord of a smaller size. The *ensemble* of the dress is complete by the addition of frills and ruffles to the dress-shirt, and patent leather shoes with steel buckles. For effect in a drawing-room, it can easily be imagined what a decided advantage *velvet* would have over cloth, especially black cloth; and, as being in better keeping with the rich and elegant *toilettes* of the fair sex, we think there can scarcely be a difference of opinion as to the qualifications it possesses to entitle it to the preference. We are glad to find that not only in this country a stimulus has evidently been given to an investigation and remodelling of evening-dress for gentlemen, but that the subject has also occupied the attention of tailors, and others, in the principal capitals of the Continent, and it would lead one to imagine that some decided change is about to be effected at least in the style of dress worn by gentlemen in the evening.

THE NEW COURT-DRESS.

FURTHER ALTERATION.

In consequence of the black silk *shoulder*-belt showing itself across the front of the shirt, through the waistcoat opening very low, it is ordered to be replaced by a black silk *waist*-belt, with a frog.

As a report has been in circulation that an alteration had been made to the cocked hat, by the addition of a gold tassel at each point, we beg to inform our readers that the description we published of the make of the hat, in the April number of our work, is strictly correct in all its details, and that the alteration referred to has *not* been ordered.

Our readers will have learnt that the new Court-dress originated with the celebrated house, H. Poole and Co., of Saville Row, and that in appreciation of the taste displayed in the general appearance of the costume, Her Majesty had been pleased to honour that firm by appointing it Tailors to the Queen.

Compared with the old form of Court-dress, there can be no doubt of the improvement in the shape of the new one just ordered to be worn, as well as in the elegant effect of the embroidery. We can readily understand the caution necessary to be displayed in introducing any ornament, and that the narrow line of embroidery—however modest in appearance—was still a daring attempt on the part of the concoctors of the dress, to whom every merit is due for their exertions. We are, however, inclined to think that it is but a stepping-stone to a more liberal amount of ornamentation; and that, in time, we may see the edging substituted by some pleasing device in embroidery upon collar, cuffs, and flaps.

This would, in our opinion, be a decided improvement, and remove the *livery character* which, to a certain extent, it now possesses. The question of increased expense would be easily got over; as, for a dress which need not be very frequently renewed, and which would give a civilian the opportunity of making a better display at foreign Courts than his ordinary evening-dress would admit of, by the side of so many varieties of uniforms and official dresses, few gentlemen would pay any attention to the trifling difference in cost, compared with the effect.

ON THE MONOTONY OF THE PRESENT STYLE OF DRESS.

A contemporary lately inserted in one of the numbers of his work an article which recently appeared in one of the Parisian journals, on the unsatisfactory character of the dress worn by men at the present time; as he was so struck with the appropriateness of the writer's remarks bearing on this subject, and also as showing the sympathy existing between some of the members of the press, and many of the leading houses in our trade, on the desirability of some alteration being effected in the male costume for evening wear.

The present period appears to be exceedingly favourable for promulgating the writer's ideas, as at least a portion of the public is more or less occupied with the recent alterations in dress, and takes a certain interest in matters affecting the appearance which they produce as a component part of society.

The different journals whose province is more especially to treat on matters connected with the higher circles of society, have for some time past rather mysteriously alluded to a revolution which those who, privileged, by their taste and position in high life, to be the arbiters of fashion, were preparing to carry out in our dress.

"It appears that '*la fleur des pois*' (for which we can find no better words to express the meaning of in English than a select number of the leaders of the *haut ton*, whose acknowledged taste in dress and other matters gives to their opinion a certain weight and importance) has already held several meetings to discuss this important question, and to decide upon the shape and colour of the coats which it contemplated introducing as a substitute for those now worn. If I may attach any credit to the discrete journals which seem to confound these frivolities with the secrets of the State, the revolution is decided upon as to principle, but it is not yet quite determined what the new costume shall be which is to be adopted.

"I do not think I shall be guilty of committing an indiscretion in divulging the mysteries of a conspiracy directed in a great measure against our monotonous black coat, which, like many other things, is indebted for its continued existence to its imperfection.

"We frequently hear the remark, 'How is it that the French nation, which for so long a period dazzled the world by the richness, the splendour, and the variety of its national costume, could possibly, in the progress of time, have so degenerated as to assume that fusty, puritanical, and severe appearance, so little in harmony with the brilliancy of her wit, or the liveliness of her character, which the uniformity of a black coat gives to every one—to the child as to the old man, to the *habitué* of the ball-room as to the follower at a funeral?'

"If the well-dressing men of the eighteenth century had been told that some day their descendants would exchange their elegant and brilliant costume for this piece of black cloth, devoid of all ornament, they would naturally have protested against this error in fashion, this contempt for colour, this destruction of the picturesque.

"And yet this is what we have come to by degrees. Lace, ribbons, braid, and the various other embellishments of dress, have in their turn been banished to give place to a severe style of dress, which has imparted to us all more the character of the members of a religious body, or of so many penitents attending a religious ceremony. The bright lights have been extinguished to make room for the gloomy shadows with which our tailors surround us.

"In our drawing-rooms, where every gentleman is compelled to assume a black coat, the ugliness of our dress is perhaps not so perceptible. It is only at the theatre that its meanness becomes palpable; for then, when we see the handsome dress worn by our ancestors so effectively represented on the stage, we cannot but be impressed with the unfavourable contrast which we of the present day present.

"I can easily conceive the possibility of high-born ladies becoming enamoured of gallants decked in such beautiful plumage as the Duke of Richelieu and the Chevalier d'Aubigny wear in the piece entitled 'Mademoiselle de Belle-Isle'—all dazzling with lace, velvet, and satin; but I, at the same time, admit that I can readily pardon the coldness with which, in our time, a young lady receives the gentleman who has been selected as her future husband, when, to set off the 'devil's beauty'—the only one which a young man can ever possess—this unfortunate individual makes his appearance before her in a tight-fitting black coat, waistcoat to match, a plain shirt, and a white cravat, which is scarcely worth fivepence. This pretender to the lady's hand, were he as enamoured as Werther, as graceful as the celebrated dancer, Vestris, and as witty as Rivarol, his passion, his elegance, and his wit would be neutralized by the hideous frippery in which he is obliged to surround them. I need not notice the inevitable confusion which this relentless uniformity of dress causes at every moment, and which does not allow us to distinguish whether we are in the presence of a poet, a barrister, a philosopher, a doctor, a banker, an inventor, or a waiter from the Grand Hotel—a confusion to which all are exposed who do not hold offices entitling them to a uniform or an official dress.

"It would be difficult to realize the amount of mischief which this blindness and this stagnation of fashion have caused to the present generation. Ladies not meeting in those who hover about them with that attention to their personal appearance, or that effect which they are justified in expecting, directed their thoughts to other channels, such as books and pictures, in which they found those charming princes, those irresistible heroes, which are by no means the mere fancies of the brain of romancers and poets, but actually the indispensable realities to that phase of youth which belongs to tenderness and passion, as the succeeding phases of life should belong to experience and reason.

"This reflection is so perfectly true, that it has been generally remarked, that it is during the period of the carnival that the sentiments of affection are engendered and marriages arranged. The reason is accounted for by the circumstance, that in the costume-balls which are given in the actual world, an opportunity is afforded to the young men to lay aside for the time their insipid black coat, and put on fancy dresses which set off their personal appearance to better advantage.

"As to the effect on the Fine Arts, as painting and sculpture, I will not allude to the wretched condition in which our costume has plunged them. They can only weep at that falling off in taste which appears to defy them to reproduce us as we are, and they prefer to abstain altogether from the attempt, rather than to lend themselves to hand down to posterity such caricatures.

"Artists, however, have been found sufficiently courageous to look these difficulties in the face. David of Angers cast in bronze the statue of Matthieu of Dombasle at Nancy, his native town; and he has actually well represented in metal the long frock-coat, reaching to the ankles, and trousers and straps, which formed part of his ordinary costume.

"If the arbiters of fashion ever discussed an important question, it certainly is that which at the present moment engages their attention, and which it is to be hoped they will solve to the satisfaction of all parties.

"If, however, I may attach any importance to rumours, it would appear that their deliberations would not result for the present in any very great change. The supporters of the style as at present want to persuade their opponents to limit their operations to the mere substitution of a blue dress-coat with gilt buttons for the plain and ugly black coat, and to replace the black cloth waistcoat by one made of white satin. They are willing to agree to the adoption of a lace frill and ruffles to the shirt, but make a resolute stand against the substitution of breeches for trousers. This is, however, something gained.

"The advocates among the higher circles for a reform, are disposed to carry their plans to a much greater length, and to proceed at once to work. Among other suggestions, they go to the extent of recommending the adoption of the various colours which were formerly worn by our ancestors, especially the more delicate shades. Some of the conclave, anxious to give greater strength to their counsel by actual practice, determined to adopt coats of some of these startling colours at the approaching balls, with polished steel buttons and a mass of lace.

"Tailors, influenced naturally by personal interest, which one can easily understand, are quite disposed to second this movement; and, as a proof of their good sense, are already preparing some new designs and styles of dress, which we hear are of the most tasteful character, and it is said that they may be expected to make their appearance at the approaching Longchamps.

"So that the ladies will no longer monopolize the character for rich *toilettes*, or exclusively enchant us by their charming metamorphosis, as we shall be able to prove to them that we have not quite lost the art of dressing in good taste, and so as to set our figures off to the best advantage. We shall adopt shades as choice as the colours in their dresses, and when we waltz with them, we shall no longer be reproached with depriving them of their brilliancy by the contact with certain garments without a name, which we wear on every occasion, whether at a *bal*, or at a funeral—at our club, or at the opera.

"From certain events which have lately taken place in England, a similar idea would appear to prevail in that country in respect of the necessity for a change in dress for gentlemen, and we notice with some little surprise the permission now granted to gentlemen to appear at Her Majesty's *levées* in *trousers*."

In morning-coats, we have illustrated, on one of our plates, two excellent styles, which will be very fashionable during the present and approaching seasons.

That represented on the first figure is cut rather long in the waist, and moderately long in the skirt for the character of coat. The side-seams are tolerably curved, and the hip-buttons are about 3½ inches apart. The back is wide across to the sleeve-head, and the back-scye cut rather broad. The front is single-breasted, and the turn, which is broad, is made to extend to the very bottom of the forepart. The lapel, however, is but small, and the collar-end narrow in proportion. There are four holes and buttons at front. The skirt is made to run off with the forepart, but is rather broad at the bottom, and the corner rounded off. The sleeve easy to the arm, and with a deep round cuff. The edges are bound narrow with braid, and fancy buttons are usually worn. The fancy makes of coating in colours are much patronized for this form of coat, and have a smart appearance when nicely put together.

The waistcoat to harmonize with this style of coat, is also single breasted, to button up moderately high, but the turn rather broad in proportion, although short. The bottom of the front-edge is cut off a little from the lower button.

The other style of coat is very different in character, but equally becoming. It is made with a bold roll-collar, but not to turn low down. There are but three holes and buttons. The skirt is full, and cut to reach forward on the leg. There are deep flaps in the waist-seam, with pockets under. The sleeve is much in the style and proportions of that we have described on the other figure. The edges are either turned in and stitched, or bound narrow, according to the make of the article made up. Plain goods are preferred for this style.

Morning-trousers are still cut rather straight to the leg, but to fall freely over the boot. Borders are very generally worn.

We represent another style of coat or jacket for morning wear, on one of the figures on another plate. It is cut in the form of a lounge-jacket, but double-breasted. The turn is long and broad, and the lapel moderate in width, with four holes worked in it. It is short, and the back only moderate in width, with a short opening at the bottom. Easy sleeve, plain at the hand. Collar low and narrow.

Fancy angolas and coatings, in rather striking patterns, are made up in this style of coat, and the trousers may correspond. The edges are invariably turned in and stitched when large patterns are employed.

A very pretty and effective style of out-door jacket is shown on the figure of a lady introduced on this plate. It is cut somewhat like the body of a habit, but it springs out below the hollow of the waist on to the hips, and a small skirt cut on. The forepart has a small lapel cut on at front, at the top, but it is cut off from the single hole and button which are used, so as to display a cloth or quilting waistcoat worn underneath, which is made to button up to the throat, and is cut rather pointed at front. The front of the jacket is tastefully trimmed with double loops graduated in length, and formed of a full-sized cord or braid, with fancy buttons at the back. There are pointed flaps, with pockets under. The sleeve is but easy to the arm, and finished with a round cuff, but carried up to a point at the hind-arm-seam, and with four buttons sewn on it. The lapels, flaps, and cuffs may be made of white cashmere, with a narrow black braid sewn a little distance from the edge for effect.

REVIEW OF PARISIAN FASHIONS.

From the remarks made by one of our contemporaries, it would appear that the weather in Paris, as in this country, has not been favourable for the encouragement of any novelties in out-door dress. Judging from the specimens shown to the writer by the leading houses in our line in the French capital, it would appear that the difference in the several garments made for the season consists rather in the pattern and in the colours of the articles, than in the shape.

Dress-coats and frock-coats remain much in the style which was fashionable during the winter; and, as they are considered garments specially devoted to be worn on ceremonious occasions, they do not admit so readily of any decided change in character or detail in a short time. Black is usually made up.

Both forms of coats are worn with broad lapels, and to turn low; there are, however, some few houses who have the turn made to the third hole only, so that there are two in the turn instead of four. The skirts of dress-coats are cut very short, and barely to reach to the knee. Some trades regulate the length by the hand as it hangs straight.

Dress-coats and frock-coats are made up much in the same style. The edges are either made up raw and stitched, or turned in; while some have them turned in and felled only, without any stitching.

Some frock-coats and dress-coats are furnished with a narrow round or flat cord, sewn on the edge. This style is very difficult, and takes too long a time to make up nicely; consequently, but few trades patronize it.

The most stylish dress-coats are made up in blue, of a medium shade, with fancy gilt buttons.

DESCRIPTION OF THE PATTERNS IN DIAGRAM.

PLATES 1396 AND 1397.

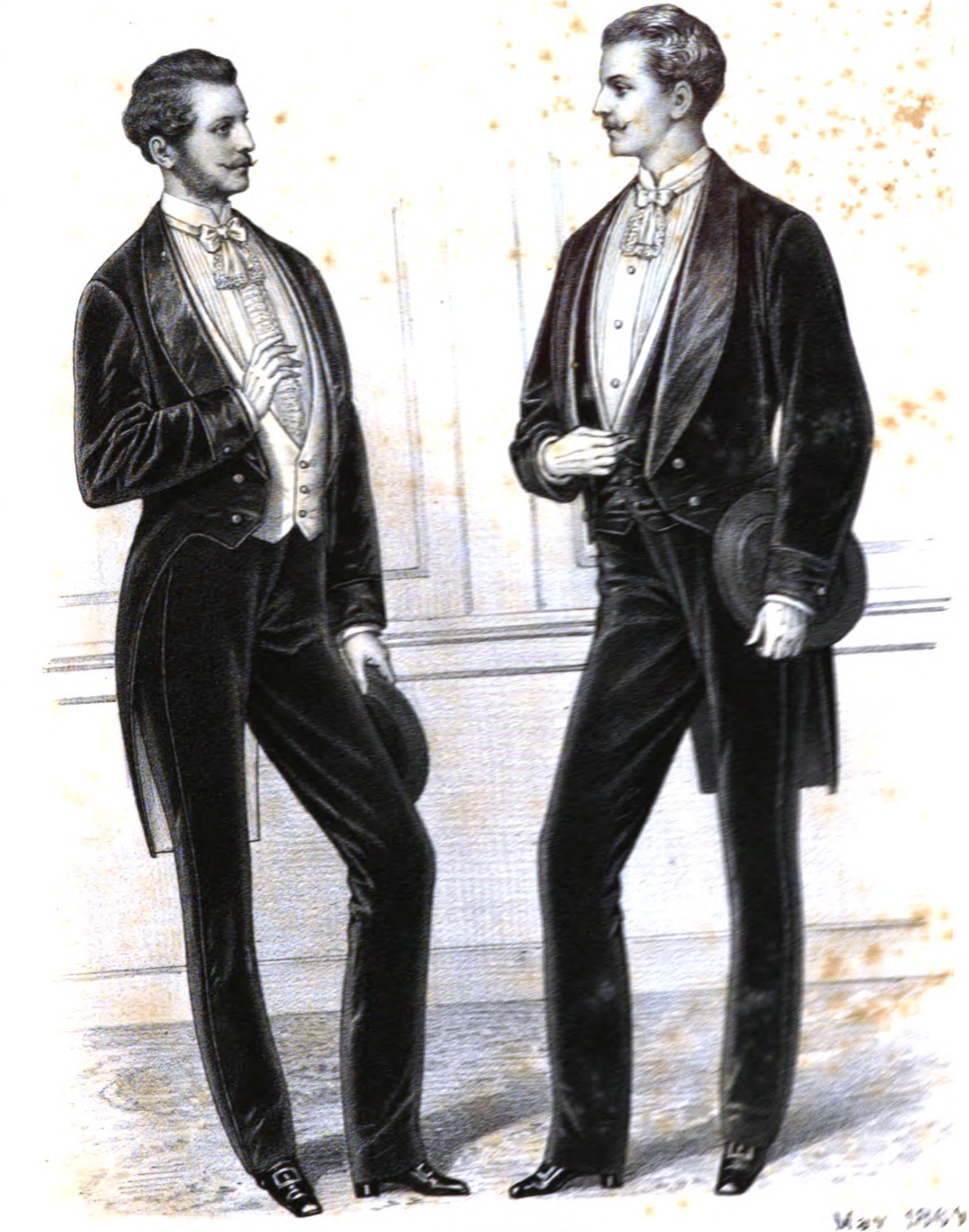
Diagrams 1, 2, 4, 6, and 8, are the pattern of the new form of coat for evening-dress, which is desired to be introduced as a substitute for the style now usually worn.

Diagram 3, is the pattern of a pair of dress-trousers.

Diagrams 5 and 7, are the pattern of a dress-waistcoat, to form part of the dress suit, and to correspond with the shape shown on the illustration of the new evening-dress, represented on one of the plates issued with the present number.

Diagrams 9, 10, 12, and 13, are the pattern of a double-breasted lounge-jacket, one of the prevailing styles of the season.

Diagram 11, is the pattern of pair of riding-trousers for ladies, the system for producing which forms part of the contents of the current number. The shaded portion represents the height to which cloth bottoms would be carried, when the other part of the trousers is made of chamois leather. The details of make and style were published in the April number, when describing ladies' riding-habits.



May 1863

Paris. Lacour & Morin dess.

Imp Lemercier & Cie Paris

GAZETTE OF FASHION

BY EDWARD MINISTER AND SON.

London, 8, Argyll Place Regent Street W.

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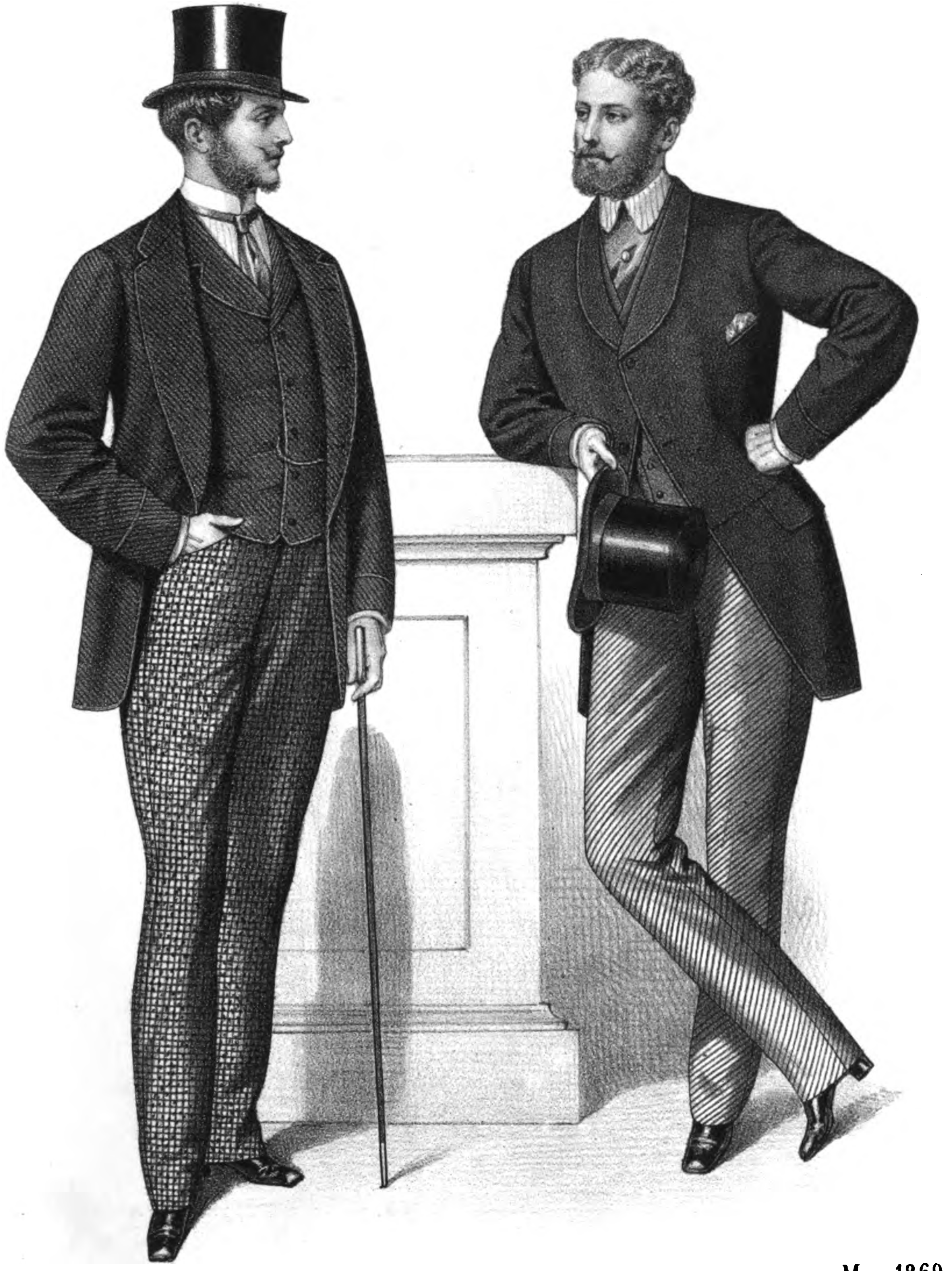


Paris. Lacour & Morin dess.

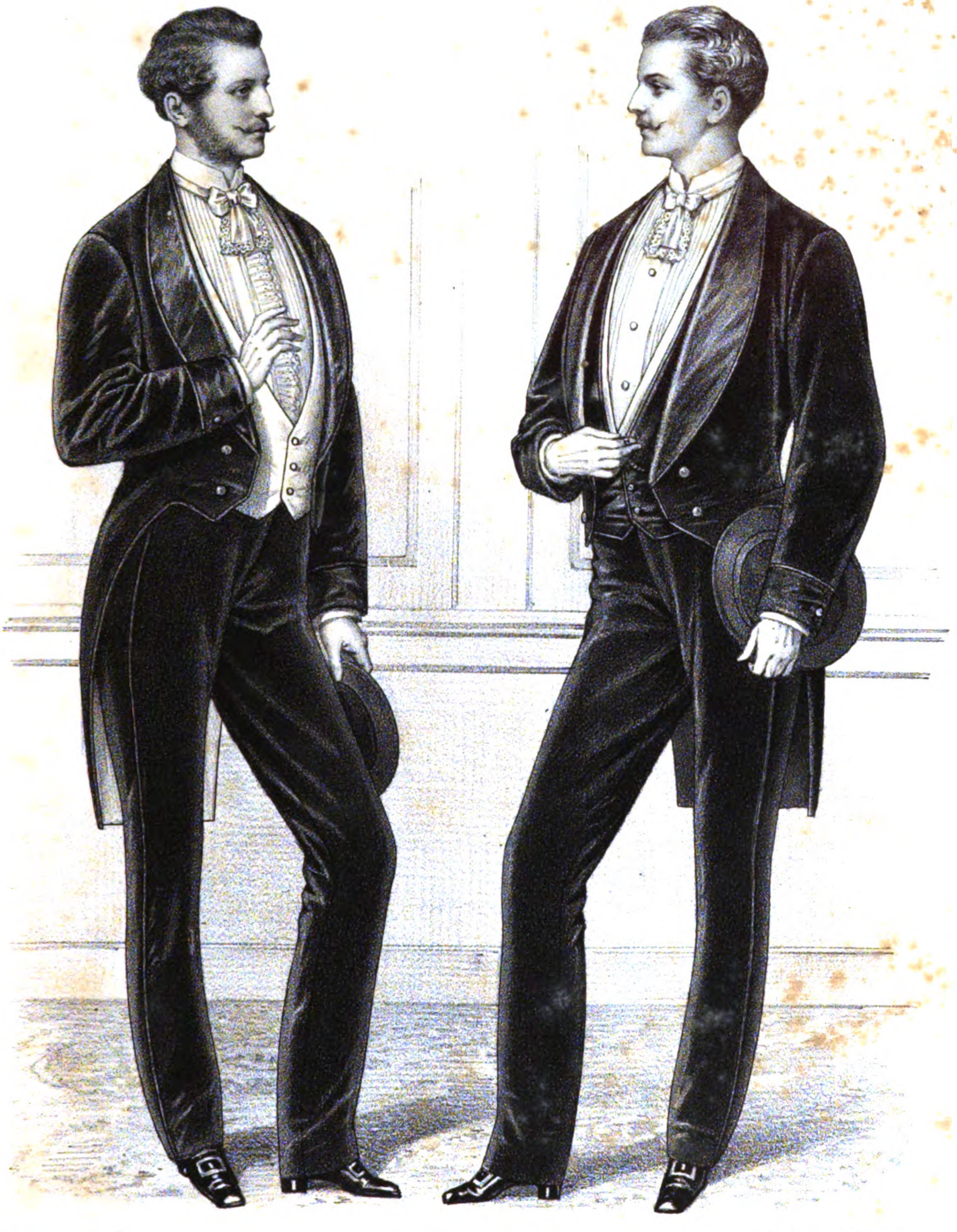
Imp Lemercier & Cie Paris

May 1869

GAZETTE OF FASHION

BY EDWARD MINISTER AND SON.

London, 8, Argyll Place Regent Street W.



Paris. Lacour & Morin dess. Imp Lemercier & Cie Paris May 1869

GAZETTE OF FASHION

BY EDWARD MINISTER AND SON.

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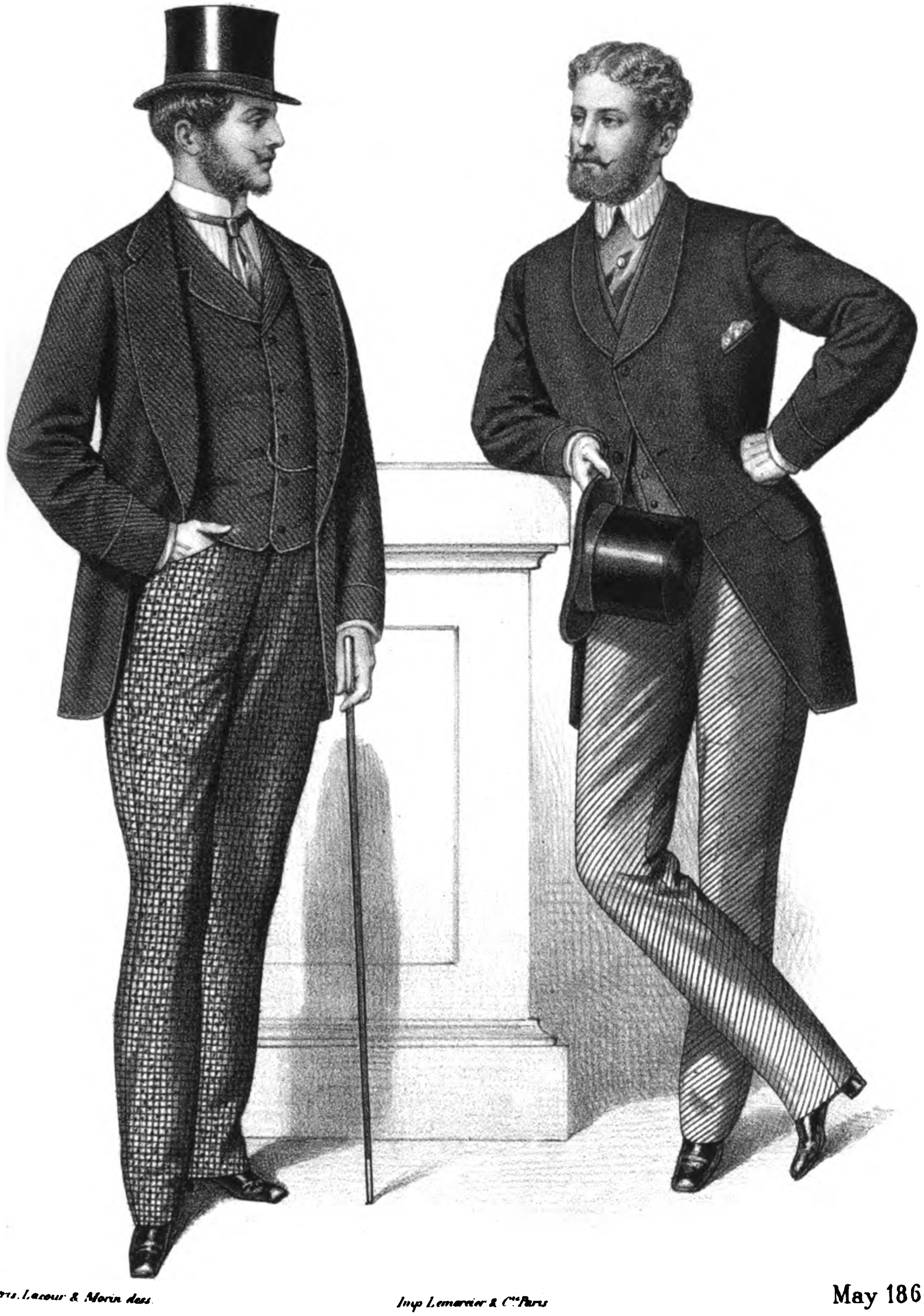

ris. Lacour & Morin dess.　Imp Lemercier & Cie Paris　May 1869

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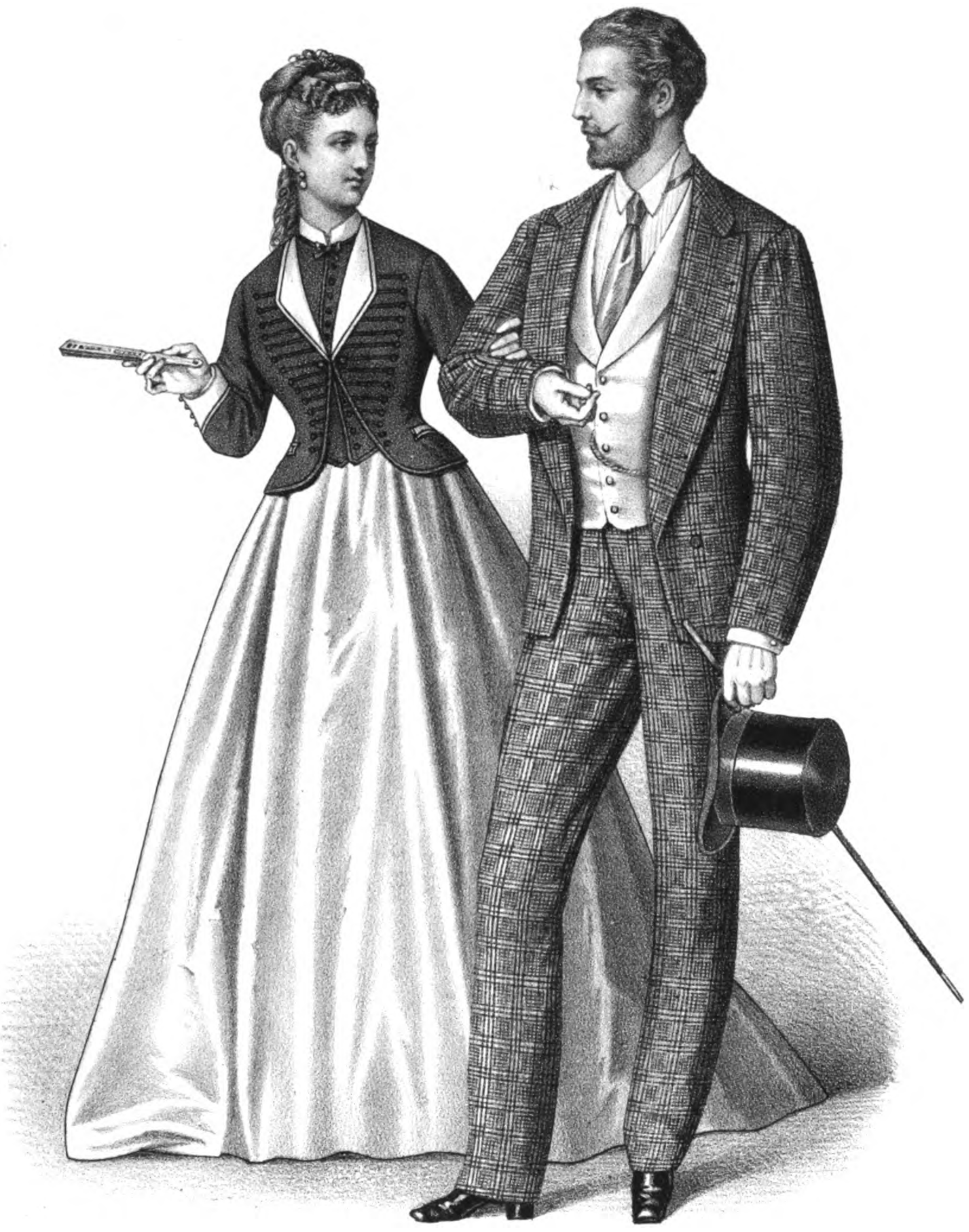

Paris. Lacour & Morin dess. *Imp Lemercier & Cie Paris*

May 1869

GAZETTE OF FASHION

BY EDWARD MINISTER AND SON.

London; 8, Argyll Place Regent Street W.

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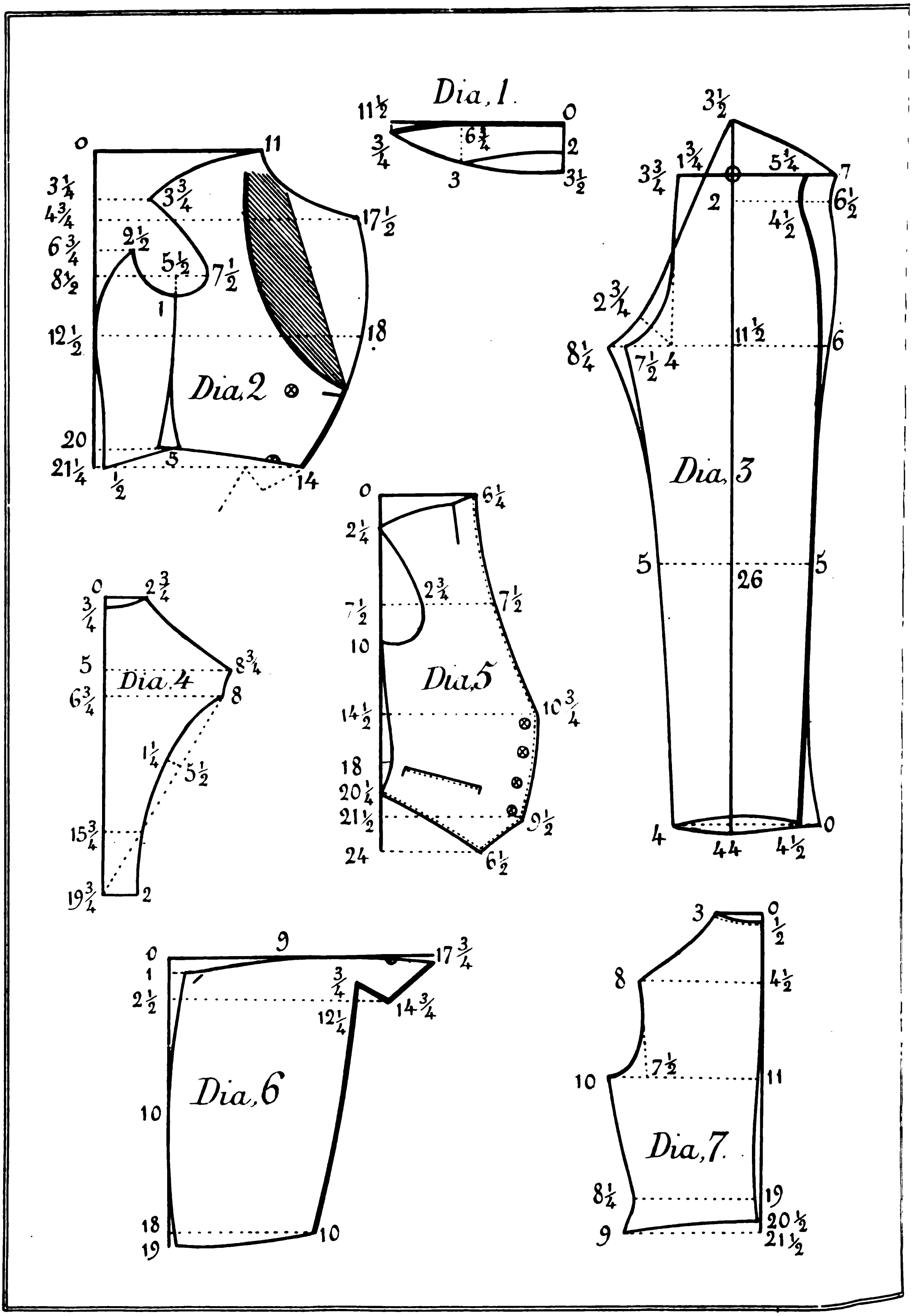
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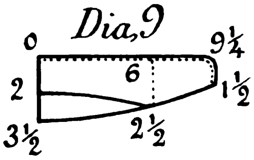
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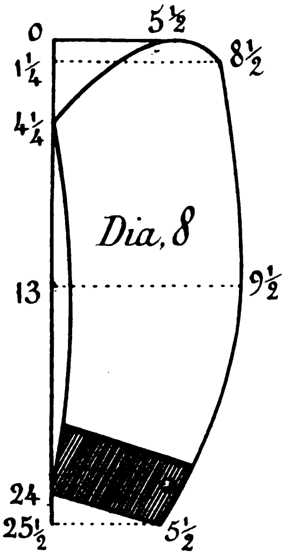
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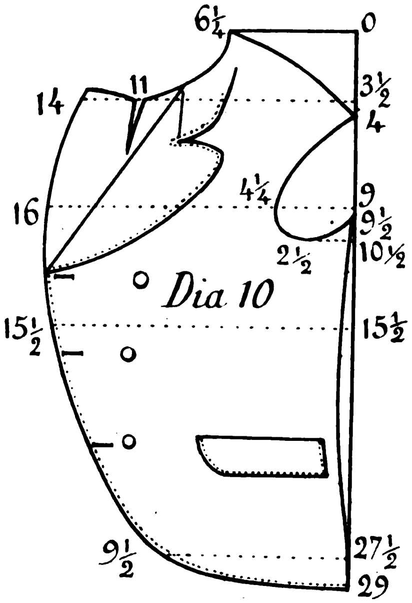
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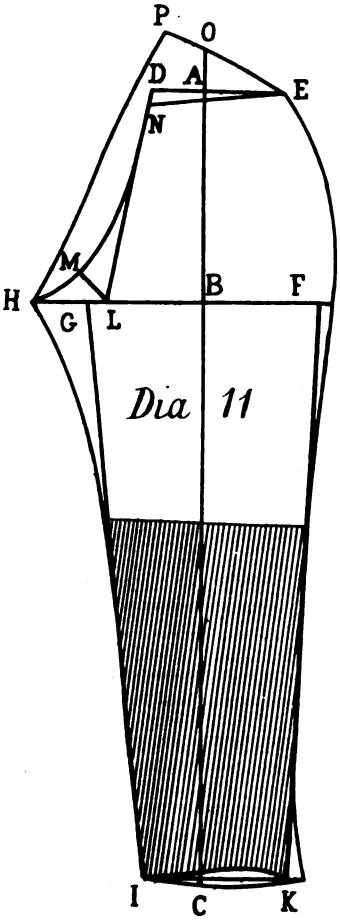
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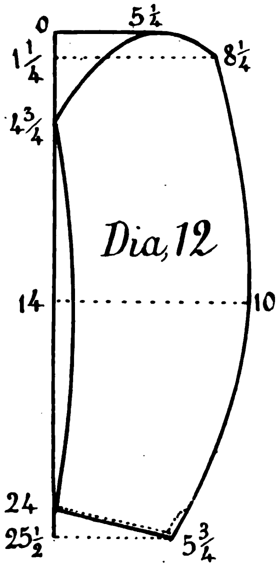
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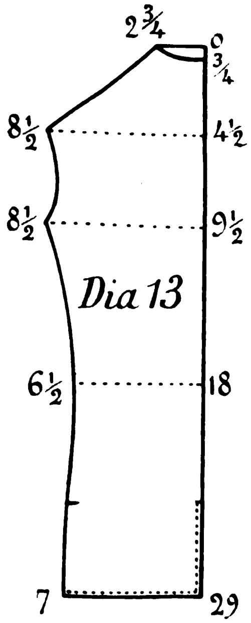
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Imp. Michelet, 6, r. du Hazard, Paris

GAZETTE OF FASHION,

AND

CUTTING ROOM COMPANION.

BY

EDWARD MINISTER AND SON,

Tailors and Habit Makers to Her Majesty,

No. 8, ARGYLL PLACE, REGENT STREET, LONDON. W.

No. 278. JUNE 1, 1869. VOL. 24.

The Eclectic Repository.

"A gatherer and disposer of other men's stuff."—*Wotton.*

TO THE EDITOR OF THE "GAZETTE OF FASHION."

SIR,

Several of my professional friends have recommended me to submit my plan of cutting to your notice, assuring me that, from your customary liberality towards any member of the trade, I might at least depend upon a favourable reception of my production, if even you might not consider it of sufficient merit to induce you to offer it to your readers, through the medium of your pages. Availing myself of a little leisure at the present moment, I forward my system for your inspection, and shall be more than amply rewarded for the little trouble it has given me, if you should favour me by finding room for it in your valuable magazine.

As a guarantee to your readers for the correctness of my method, I may inform you that I have cut by it for several years, and invariably found it practical and certain in its results. Of course, I do not pretend to say that it is perfect, or that it does away with the necessity for exercising one's judgment in cases of disproportion, or when cutting for awkwardly made figures. A plan which would of itself provide for all such cases, has not yet—in my opinion—been discovered. My system requires deviations to meet certain difficulties which may arise in practice; but, for well-made men, I have no hesitation in asserting that it may be tried with confidence, judging from my own experience in practice.

I cut all kinds of coats by it, whether fitting or loose to the figure. For the latter description, I, of course, make a few alterations in some of the points, but the basis of the plan is not affected.

Waistcoats may also be produced by my system; in fact, I do not know of any garment which may not be cut by it. I find it invaluable for making the necessary variation for disproportion in "height of neck," and should you, at any future time, spare me a small space, I shall be happy to explain the principle.

I must plead my want of practice in communicating my ideas on paper, as an excuse for the imperfect manner in which I have endeavoured to convey my views to you; and venture to rely on your kindness to put them in a more appropriate form.

I am, Sir,
Your obedient servant,
Sartor.

UNIVERSAL SYSTEM OF CUTTING.

Plan for Drafting a Coat.

Diagram 8.

Draw the line A G, which I make my centre line of construction. Mark on it, at B, one-sixth of the breast-measure; at C, one-fourth; at D, one-half; at E, the length of natural waist; and at F, the length of waist to fashion. Square out from each of these points. Mark from A to H, one-sixth, and from B to I, one-half. Draw a line from H, and intersect I. Form the top of the back, from A to H, raising it at H, three-quarters of an inch. From C to K, for width of back, mark whatever quantity may be considered correct, according to the fashion of the day.

The line drawn from H to I, represents a *standard* shoulder-seam; whatever deviation may be made from it in shaping the back, a corresponding allowance must be made in the forepart. As, for instance, if, either from fashion or the taste of the cutter, the top of the back-scye is raised or lowered from the line H I, so the scye-point of the shoulder-seam of the forepart must be raised or lowered to the same extent. So that although, for convenience, I place a shoulder-seam in a certain position, it does not necessarily bind the cutter to adopt it exclusively, but leaves him at full liberty to shape it to any form he may think proper. I mention this circumstance, as I have a strong objection to a system which fixes any particular style.

Form the back part of the scye from K to L, which point is obtained at half the breast, from D square with A D.

Having determined the length of shoulder-seam of the back, on the line I, drawn from the point above H, make the shoulder-seam of the forepart to correspond. Mark from L to N, on the line D L, one-twelfth of the breast, which will determine the position of the front of the scye. Form the neck from H, through B, and mark from E* to M, half the breast.

Add on, beyond the line A G, at B, from one inch and a half to two inches; and at D, three-quarters of an inch for seams; and from one inch and a half to two inches for width of breast.

Mark in, from M, opposite to E, at the small of the waist, one-fourth of the difference between the breast and waist measures; and, deducting the width between this point and E, at the back-seam, mark the remainder of the waist to the front-edge of the forepart beyond E.

Shape the front-edge from the end of the neck to the bottom of forepart.

Should the waist be disproportionate, add on beyond M, one-fourth of the disproportion, and the remainder at front. About three inches below the line drawn from F, will generally find the proportionate length of lapel; or it may be found by casting from the bottom of the side-body-seam, on the line drawn from L, making a pivot at A.

As already produced, the forepart and back are in two pieces only. The cutter will now determine on the shape of the back he wishes to cut, and having found it, he must hook in a little at the top of the side-seam of the forepart, and hollow it at the small of the waist.

To form the scye, let the front touch a line drawn upwards from N at a point about a twelfth of the breast, and continue it to N.

The point B is not necessarily compulsory, as the shape of the neck will be influenced by fashion; it is not even essential to determine the direction of the line for the shoulder-seam, as one drawn from a point intersecting a line drawn from C, at two-thirds of the breast, will give the same angle as from H to I.

The width of the side-body, as drafted, may be considered by some cutters as out of proportion to the front of the forepart. That is quite a matter of taste, and may be altered to any size preferred, by adding on to the forepart the quantity deducted from the side-body. I have merely placed it at L, for convenience in drafting.

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* The artist has inadvertently placed the letter M at the end of the line drawn from F instead of that drawn from E.—Ed. Gaz. of Fash.

This plan is equally applicable to single-breasted coats, but, in producing them, I make the forepart straighter, by marking the point H, for the shoulder-seam, half an inch nearer to A, and add on the necessary quantity beyond the line A F.

To Produce the Sleeve.

Diagram 7.

Draw the line A F. Mark on it, at B, a fixed quantity, one-third of the breast. From A to C, mark the width of back, less half an inch for seams; and at D, one-sixth less than the breast-measure. Mark at E, the length of elbow from A, and at F, the full length of sleeve. Make B a pivot, and describe the segment of a circle from D, and intersect it at G, by making D a pivot, and casting from B. The point K is fixed at one inch less than half the distance between B and G. Shape the sleeve-head from C, through K, to G.

The width of back, as will be seen, is immaterial; for, although the distance from A to C is governed by it, the casting, to determine the position of the fore-arm, is taken from two fixed points, irrespective of the back, and the top of the hind-arm-seam lowered to the point C.

Make D a pivot, and cast from F to H. Mark from F to H, half the breast, and from H to G, the width required at the hand.

Place the angle of the square at G, and, allowing one arm to intercept E, draw a line for the bottom of the sleeve. Shape the fore-arm and hind-arm to fashion.

ANALYSIS OF STYLES OF DRESS FOR THE PRESENT SEASON.

The prevailing styles of frock-coats for the season are illustrated by the two figures on one of the plates we issue with this number. The waist is cut but little longer than for dress. The hip-buttons are rather wider apart, and the back is a trifle broader. The side-seam is well curved, and the back cut broad across to the scye. The skirt is short, and with a moderate amount of compass. The sleeve easy, and made up usually without a cuff; it is short. The lapel is of a medium width only; narrow at top, but wider at the centre; there are five holes worked in it. The forepart is cut to fit easily to the body, but without much breast added on. The turn is long, but not very broad. The majority of frock-coats worn during the summer are not intended to be buttoned. The collar is low, but deeper in proportion in the fall. It corresponds at the end with the top of the lapel, and a small light is shown. Blue is much worn, as also rich shades of olive and brown. The fine diagonal ribbed articles, dressed Meltons, and the fancy coatings in blue and in colours, are the usual articles made up. Fancy silk buttons, of various patterns, are worn, and velvet collars are also in favour. Braid is very generally in request for the edges, laid on flat. The quarter of an inch wide is a favourite, but broader is sometimes used. This style of finishing the edges of frock-coats is growing more and more into requisition. The fronts of the foreparts are faced to the back of the holes in the lapel, with a fine diagonal or ribbed silk, or with plain black silk serge.

Frock-coats for the summer, made of Melton cloth and in light colours, are worn buttoned. The edges are turned in, and stitched a little way in. The fronts are faced with silk to match. This article looks well made up in this form of garment.

There is another style of frock-coat preferred by some gentlemen. Is has all the appearance upwards of a double-breasted frock-coat, but has only one row of buttons and holes. The details are the same as those of the double-breasted coat we have described. This shape is well adapted for men who are rather larger in the waist than is proportionate to their breast-measure; as the broad front upwards imparts to their figures the effect of width of chest, while the absence of a lapel at the bottom of the front-edge, leaves the size of the waist as in reality.

Morning-coats are of various forms. That represented on the two figures on another of our present plates is stylish and elegant. The waist is moderately long, and the skirt short and well cut off at front. The turn to the front of the forepart is broad, and reaches to the waist-seam. The lapel and collar are both small, and of equal width.

Sleeve rather full, and with a deep round cuff formed by one or two rows of stitching. There are no flaps to the skirts. The edges are turned in, and stitched.

Another has a rolling collar, and a handsome turn extending to the waist-seam. The cuff is but narrow, and formed by stitching only. The roll is faced with silk, and there is only one button on the forepart—more for ornament than utility. This style of coat has an elegant appearance made up in the fancy coatings and in dark colours.

A quiet gentlemanly style of coat, but much more sober in character than either of the two we have described, will, however, better suit certain figures. The turn is short, not extending below the third button. The corners of the lapel and of the end of the collar are both rounded off. The skirt is short, and well rounded off at the bottom of the front-edge.

Another very smart style is quite original in shape and appearance. It is double-breasted, with the lapel cut on. There is no collar, and this constitutes the principal novelty in the make of the coat. The neck is cut low—as in a waistcoat without a collar—and continued to the front-edge of the forepart. There are three buttons and holes at the front. The forepart is cut off at the waist, the top hole only being generally used. The skirt is made to run with the forepart, and is well rounded off at the bottom. There are no flaps to the skirts. For a smart effective coat, we consider this particular style well adapted.

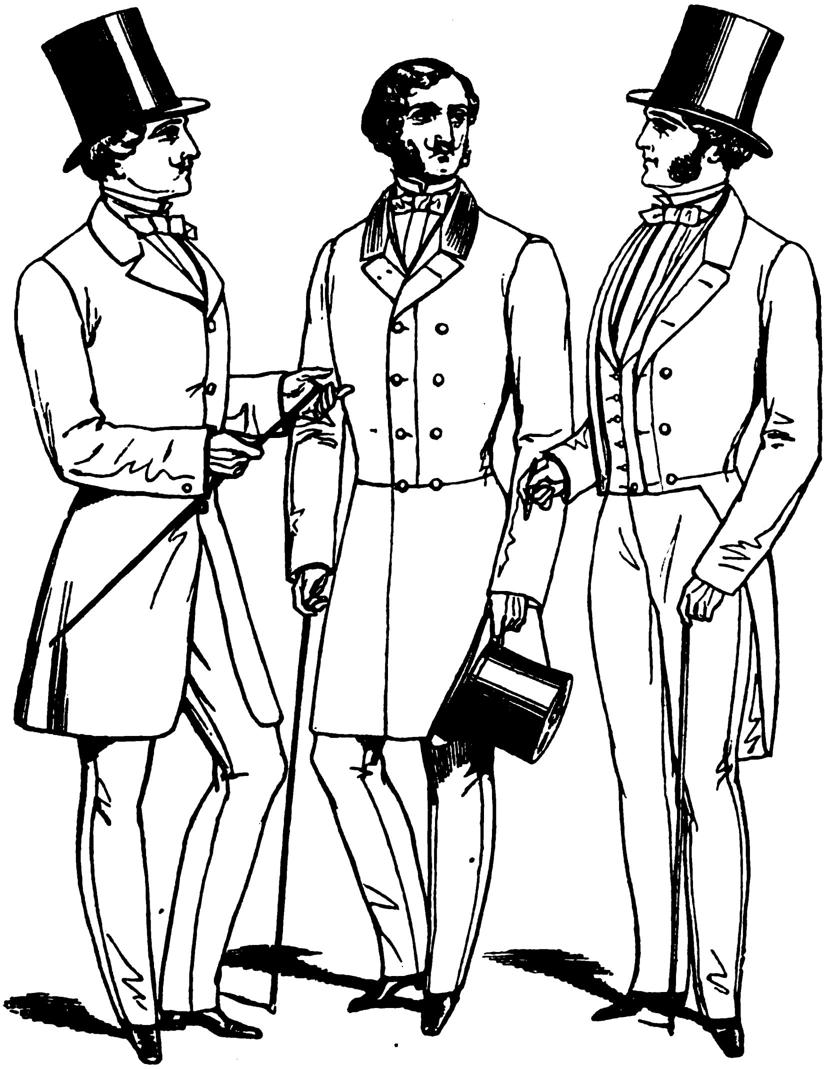
For a riding-coat, we have an excellent and stylish form. The turn is not quite so long as shown on the morning-coat, and the coat is cut large enough at the waist to admit of being fastened with two buttons and holes. The corners of the lapel and collar are well rounded off. The skirt is more like that of a frock-coat in shape and length, but is cut off at front. To prevent the inconvenience which is frequently experienced by equestrians, by the skirt getting under the seat, a hole is worked at the angle of the front of the skirt, and one at the bottom of the back-skirt. The two are turned back on to the skirt, and fastened together by a double button, or a loop may be sewn on to the skirt, and the two fastened by small hooks. Of course, this plan is only intended to be adopted for the purpose we have named. There are sometimes two buttons sewn on the cuff, but without holes.

Of the two prevailing styles of lounge-jackets, one is single-breasted, with a long bold turn to the front. A broad lapel, the corner of which is rounded, and a small end to the collar, the corner also rounded off, but in a less degree. The other form is double-breasted. It is short, and has a bold turn, but only short. There are four holes marked up, but the top one is omitted. The front of the forepart is well cut off at the bottom, and the lower buttons are placed closer to the edge. The corner of the lapel is square, and the collar to match, but smaller. There are pockets across the front of the skirts, with welts, and one outside the left breast. The edges are turned in, and stitched rather broad. The skirts are lined with Italian cloth.

Buttons are becoming fashionable on the sleeves. Sometimes there is one on the cuff, and one above; or there are two on the cuff only; but there are not any holes worked, nor openings left.

Morning-waistcoats are cut in various forms. Double-breasted without a collar, and to button well up, as shown on the second figure on one of the plates; or with a rolling collar, with three holes only in the lapel, which is cut on to both styles. Others have a narrow collar with the end well rounded off. They are also made as represented on the first figure on another of the plates, single-breasted without a collar. They are cut rather longer than recently worn, but with little point at front. Drills, plain and padded, wove and printed quilting, are the usual wear. The edges are bound with cambric. Pearl two-hole buttons and ivory ball, are worn with drill waistcoats, and covered or fancy with quiltings.

Jackets for youths are made short and fitting to the figure for dress, in the style known as the old English jacket, and as worn by the Eton boys. They are cut rather short behind; the back narrow at the bottom, and slightly pointed; broad across to the back-scye, and the side-seam not much curved. The forepart has a small lapel cut on to the top of the front-edge, and a lapel about an inch and a half



wide. It is single-breasted, with five or six buttons and holes. Low collar, and narrow in the fall. Easy sleeve, plain at the hand, or with two buttons and holes. The bottom-edge of the forepart must be stretched, to prevent the jacket working up to the hollow of the waist, and the side-seam stretched down a little in closing the back. The back is cut whole. The edges are trimmed with a narrow silk or mohair braid, sewn on flat. Fancy silk and gilt buttons are worn; the latter with blue, and the others with brown or olive. The fronts of the foreparts are faced with silk.

Another style is also very becoming, although not so *dressy* as that we have described. It is cut in the shape of a lounge-jacket, and the front-edge is rounded off at the bottom, so that there is only one button and hole required in the forepart. The turn is only small, and the collar low and narrow. The sleeve is plain and easy. Pockets with welts at front of forepart, and one outside the left breast. The edges are turned in, and stitched. This style of jacket is best made up in striped, diagonal, or ribbed angolas or doeskins, as it is desirable to keep up the character which this particular shape of jacket is considered to require.

A very pretty style of dress is illustrated on the younger of the two boys, represented on the plate of juvenile costume. It consists of a loose *blouse*, cut short, and fastened round the waist by a narrow belt of the same material. A figure is worked out on each forepart by two tracing-braids, finished with a "crow's-foot" at each end. The braids are carried round the edges, along the bottom of the broad turn-down collar, and round the top of the cuffs. A small figure is worked at the top of the top-side, inside the braid which goes round the sleeve. Short and full trousers are worn with this *blouse*, with pockets at the sides, and the openings trimmed with braid to correspond with the foreparts. There may be pockets in the breasts of the jacket. Several V's may be taken out of the bottom-edge of the body, to reduce the width at the waist, and the skirt cut separate, and with no more hollow on the top-edge than requisite to give the necessary fulness on the bottom-edge for the plaits in the trousers.

White drill or serge, with a black or blue braid and ball buttons of ivory or pearl, or even in black, tells well in this dress.

A becoming style of jacket, well adapted for morning wear, is double-breasted, with broad lapels, which are turned back, and fastened on to the foreparts. It is cut rather longer than the round *dress* jacket, and straight—more in the style of a sailor's jacket. This form is best made up in blue cloth, with braid, and gilt buttons.

We have represented the Highland style of dress for boys, as it is always a favourite, and admits of so much diversity in trimming, and in the selection of the articles of which it is composed.

DESCRIPTION OF THE PATTERNS IN DIAGRAM.

PLATES 1401 AND 1402.

Diagrams 2 to 6, inclusive, are the pattern of one of the fashionable styles of morning-coats for the season, and is selected from the present copy of our work the "Report of Fashion." Without pretending to any extraordinary feature, it is a smart and at the same time *useful* style of coat, which may safely be adopted by any trade, whether in town or country, and may be rendered very effective by the way in which it is made up, and the articles used for the purpose.

Diagrams 7 and 8, illustrate that portion of the "Universal System of Cutting," communicated by our correspondent "Sartor," which refers to coats, and is fully described in his letter, which we publish in our present number.

If, as our correspondent states in his letter, his system is applicable to all forms of garments, we must compliment our new contributor on the happy discovery he has made, as well as on the great simplicity he has planned in the arrangement of his method.

We are promised further specimens, and shall offer them accordingly to our patrons in subsequent numbers of our work.

Diagrams 9 to 12, inclusive, are the pattern of a pretty style of dress for a little boy, and which will be found illustrated on one of the figures on the juvenile plate we issue with our present copy.

PREVAILING PARISIAN FASHIONS.

Our correspondents, writing us from Paris, state, in reference to the fashions of the day—

"The shapes of the various garments for men present an aspect perfectly in keeping with the period of the year. As for instance—morning-coats, which are cut with a waist-seam, are usually made easy to the measure, and to have a light elegant appearance; and, taken in conjunction with the moderately easy style of trousers, as now worn, give a character in harmony with the summer season.

"Morning-coats, as a rule, are cut to a medium length in the waist. The back is rather narrow; the stand of the collar very low, and the fall of the same width, and made up very flat. The turn is very long when the skirt is of a moderate length, and very much cut off at front; but when the skirt is of a medium width, not much cut off at front, and the corners well rounded, the turn then is short and small. There are flaps in the waist-seam, to keep up the difference of style between the two coats.

"The single-breasted frock-coat has somewhat the character of a morning-coat, but with this difference, that it admits of both styles of front—either long or short—with a short, scanty skirt, and a little cut off at front.

"The lounge-jacket equally admits of both forms of turn. It is cut like a Tweedside, and moderately loose to the figure. They are worn either to fasten up close at the throat with one hole and button, or to turn very low and lie well back on to the chest.

"This form is also patronized, to a certain extent, for morning-coats, but they have a plait in the skirts. They are, in fact, the same in effect as the coat with a waist-seam, and the only difference is that instead of the skirt and forepart being cut separate, they are in one, with a long fish taken out under the arm, to give the necessary liberty over the hips. The waist, perhaps, is a trifle longer by this arrangement. Besides these *fancy* styles of dress, we have but little change to chronicle in dress and frock coats cut double-breasted, and which you know are considered by us as more *dressy* than the different forms I have described, and resemble each other more than in the same garments made by London trades.

"The waist of both styles of coat is cut from three-quarters to an inch below the natural length. The lapel is of a moderate width, cut with a decided round to the sewing-on edge, and made up to turn very low. The top is pointed, and the corner not rounded off. The collar very low in the stand, and narrow in the fall, and worked up to spring a little on the bottom-edge. The waist is well defined. The skirt of the frock-coat is of a medium length, and flat. That of the dress-coat reaches nearly to the knee, well cut away at front, and square at the bottom. The sleeve is cut with a little round on to the hind-arm-seam, with but little fulness at the scye, and rather small at the wrist."

ALTERATION IN STYLES OF DRESS.

It is sometimes both useful and instructive to refer to the fashion of the past, to enable us to form a more correct idea of the prevailing styles of the day, and of the changes which have taken place in the styles of dress.

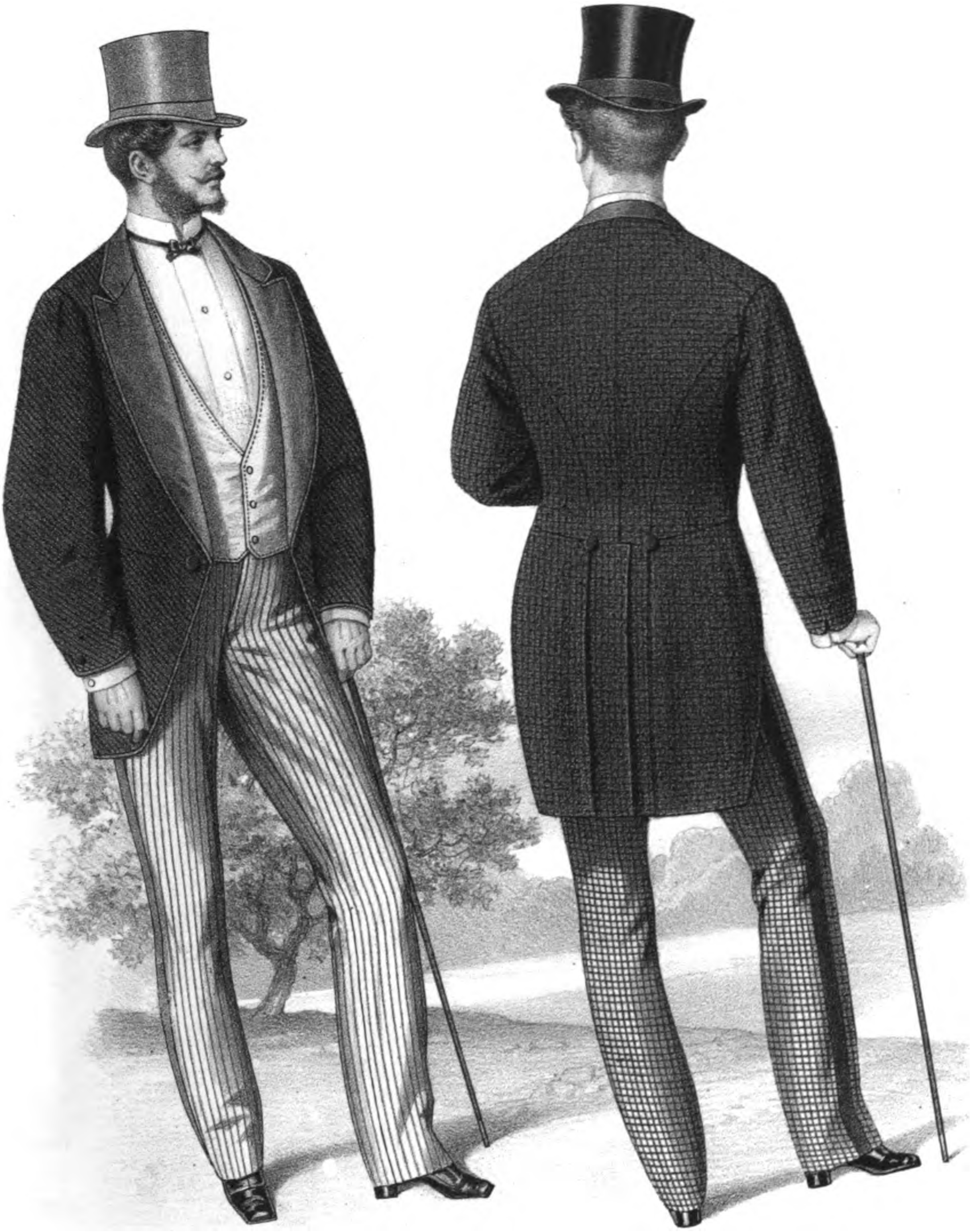
Alterations in the general character of a garment are frequently but slight, when viewed in contrast with the form which had been worn by its immediate predecessor; which also, in its turn, differed in some minor detail from that in fashion before it. But, when we have the opportunity of making a comparison between the style which prevails, and that worn at some distant period, we then see how great the change in character, and are forced to admit how readily the eye accustoms itself to whatever is.

The plate with the three figures in outline was published in one of our numbers for 1859—just TEN YEARS ago. A short time to look back on, but what a change in the form and appearance of the coats has been effected since that period.

Compare the morning-coat, illustrated on the first figure on one of the plates issued with the present number, with that represented on the first figure on the supplementary plate; and the frock-coat on the middle figure of the three, with those shown on the two figures on another plate.

Again, we have only to look at the sketch of the dress-coat on the third figure, and contrast it with the illustration of the same garment we published either in our last number, or in that for December, 1868. It is only by having the two palpably before us, that we can possibly realize how great a difference has taken place in the style, and in so short a time.

Take any one detail—whether collar, sleeve, lapel, or skirt—and we cannot shut our eyes to the fact of the great change. We are told that we invariably return to old fashions, no matter how long the interval between them. Although ladies may have resuscitated the style of dress which prevailed some centuries ago, we see no signs at present of the old fashion for men's dress being revived in our days. And when we see certain gentlemen, such as the late Earl of Fitzhardinge, with his cape of a collar; the late Earl of Harrington, with his balloon trousers covering his feet; the late Marquis of Anglesea, with his tight-cut trousers and light blue coat; or a few other celebrities who were conspicuous by the singularity of their peculiar styles of dress, we wonder at such ever having been in fashion, and much more that any one should continue to adopt them.



June 1869

Imp Lemercier & Cie Paris

Paris. Lacour & Morin dess

GAZETTE OF FASHION

BY EDWARD MINISTER AND SON.

London, 8, Argyll Place Regent Street, W.

PREVAILING PARISIAN FASHIONS.

Our correspondents, writing us from Paris, state, in reference to the fashions of the day—

"The shapes of the various garments for men present an aspect perfectly in keeping with the period of the year. As for instance—morning-coats, which are cut with a waist-seam, are usually made easy to the measure, and to have a light elegant appearance; and, taken in conjunction with the moderately easy style of trousers, as now worn, give a character in harmony with the summer season.

"Morning-coats, as a rule, are cut to a medium length in the waist. The back is rather narrow; the stand of the collar very low, and the fall of the same width, and made up very flat. The turn is very long when the skirt is of a moderate length, and very much cut off at front; but when the skirt is of a medium width, not much cut off at front, and the corners well rounded, the turn then is short and small. There are flaps in the waist-seam, to keep up the difference of style between the two coats.

"The single-breasted frock-coat has somewhat the character of a morning-coat, but with this difference, that it admits of both styles of front—either long or short—with a short, scanty skirt, and a little cut off at front.

"The lounge-jacket equally admits of both forms of turn. It is cut like a Tweedside, and moderately loose to the figure. They are worn either to fasten up close at the throat with one hole and button, or to turn very low and lie well back on to the chest.

"This form is also patronized, to a certain extent, for morning-coats, but they have a plait in the skirts. They are, in fact, the same in effect as the coat with a waist-seam, and the only difference is that instead of the skirt and forepart being cut separate, they are in one, with a long fish taken out under the arm, to give the necessary liberty over the hips. The waist, perhaps, is a trifle longer by this arrangement. Besides these *fancy* styles of dress, we have but little change to chronicle in dress and frock coats cut double-breasted, and which you know are considered by us as more *dressy* than the different forms I have described, and resemble each other more than in the same garments made by London trades.

"The waist of both styles of coat is cut from three-quarters to an inch below the natural length. The lapel is of a moderate width, cut with a decided round to the sewing-on edge, and made up to turn very low. The top is pointed, and the corner not rounded off. The collar very low in the stand, and narrow in the fall, and worked up to spring a little on the bottom-edge. The waist is well defined. The skirt of the frock-coat is of a medium length, and flat. That of the dress-coat reaches nearly to the knee, well cut away at front, and square at the bottom. The sleeve is cut with a little round on to the hind-arm-seam, with but little fulness at the scye, and rather small at the wrist."

ALTERATION IN STYLES OF DRESS.

It is sometimes both useful and instructive to refer to the fashion of the past, to enable us to form a more correct idea of the prevailing styles of the day, and of the changes which have taken place in the styles of dress.

Alterations in the general character of a garment are frequently but slight, when viewed in contrast with the form which had been worn by its immediate predecessor; which also, in its turn, differed in some minor detail from that in fashion before it. But, when we have the opportunity of making a comparison between the style which prevails, and that worn at some distant period, we then see how great the change in character, and are forced to admit how readily the eye accustoms itself to whatever is.

The plate with the three figures in outline was published in one of our numbers for 1859—just TEN YEARS ago. A short time to look back on, but what a change in the form and appearance of the coats has been effected since that period.

Compare the morning-coat, illustrated on the first figure on one of the plates issued with the present number, with that represented on the first figure on the supplementary plate; and the frock-coat on the middle figure of the three, with those shown on the two figures on another plate.

Again, we have only to look at the sketch of the dress-coat on the third figure, and contrast it with the illustration of the same garment we published either in our last number, or in that for December, 1868. It is only by having the two palpably before us, that we can possibly realize how great a difference has taken place in the style, and in so short a time.

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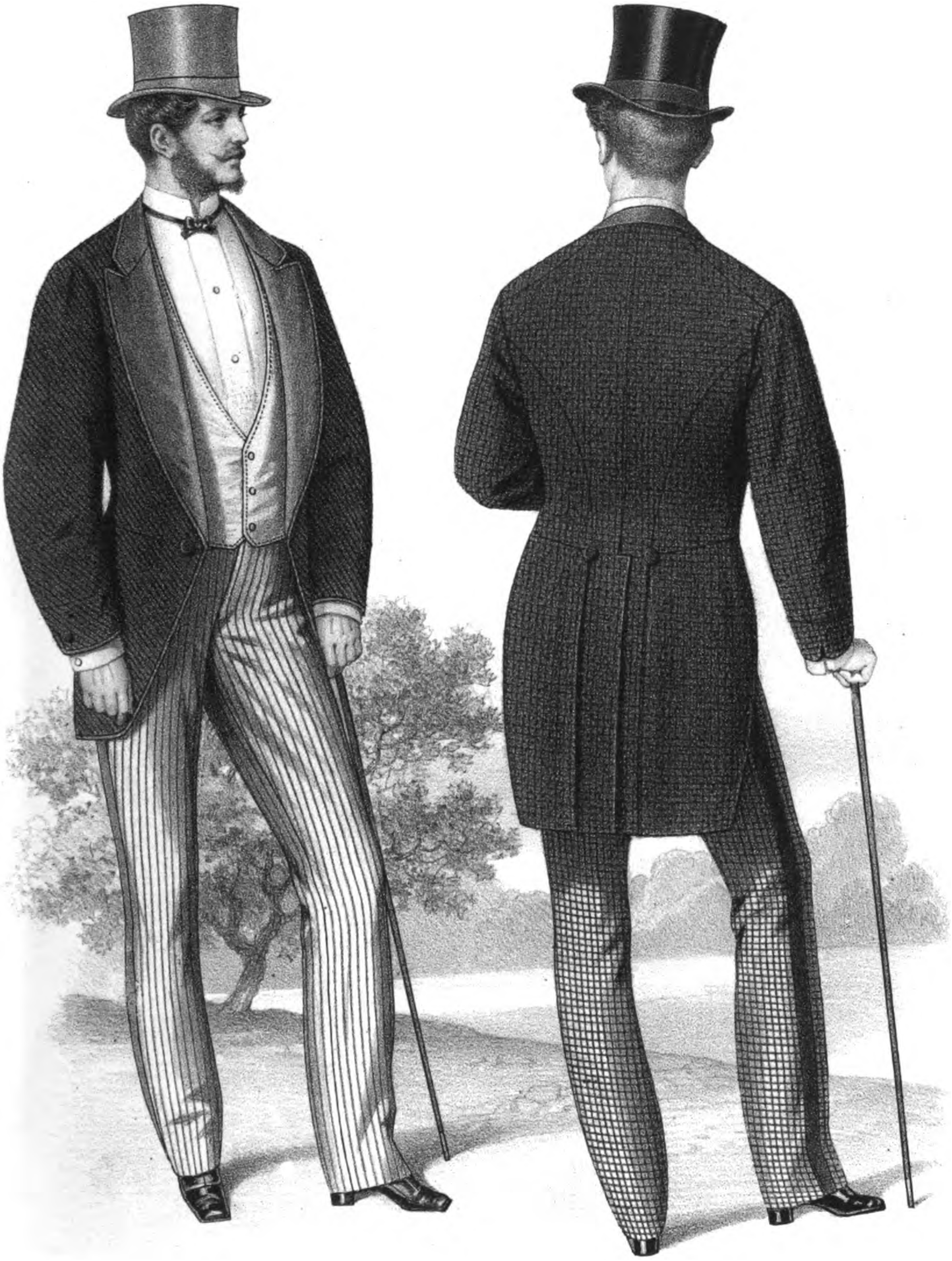

Paris Lacour & Morin dess

Imp Lemercier & C^ie^ Paris

June 1869

GAZETTE OF FASHION

BY **EDWARD MINISTER AND SON.**

London; 8, Argyll Place Regent Street W.

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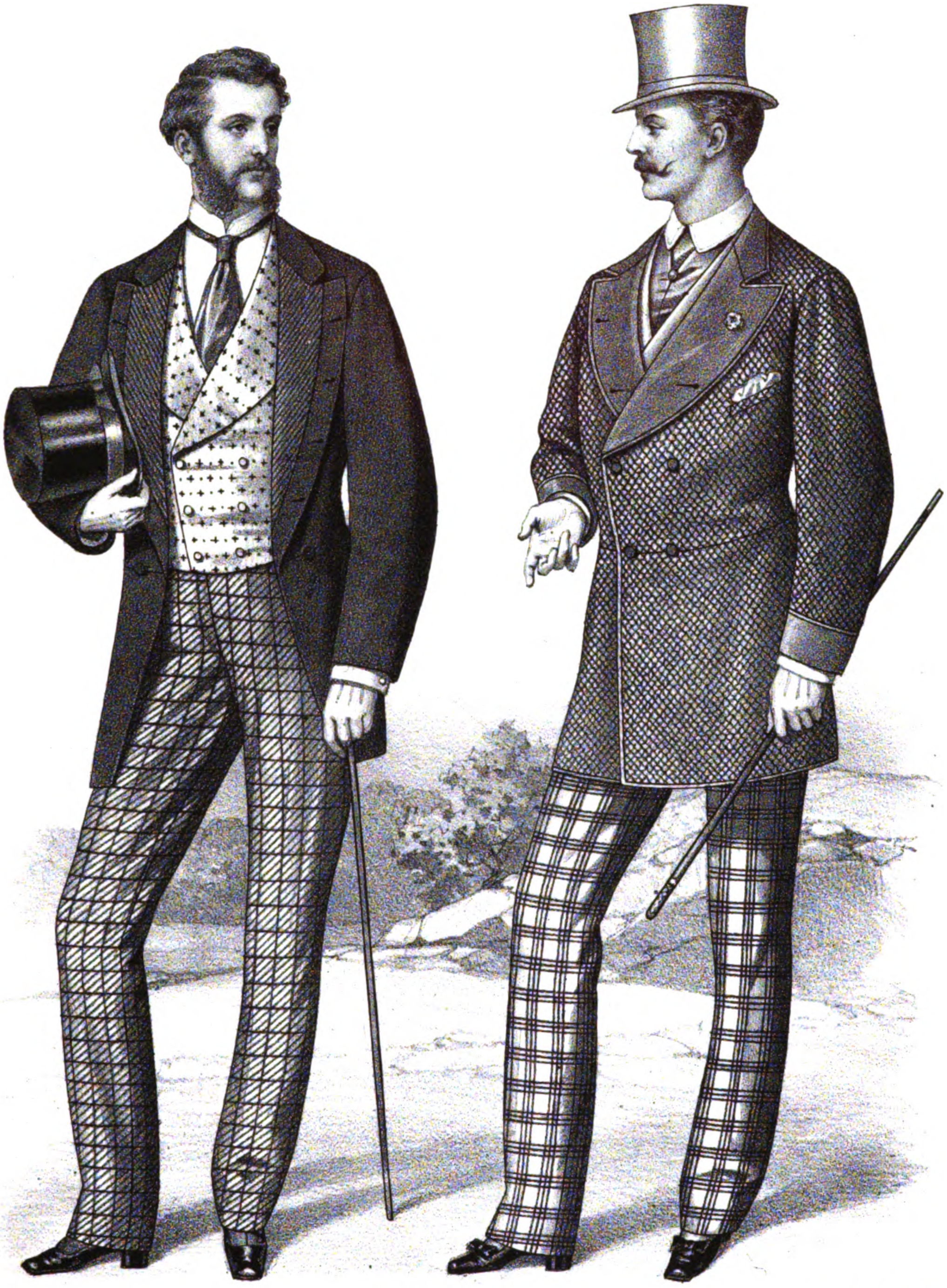

Paris Lacour & Morin dess
Imp Lemercier & Cie Paris

June 1869

GAZETTE OF FASHION

BY EDWARD MINISTER AND SON.

London, 8, Argyll Place Regent Street W.

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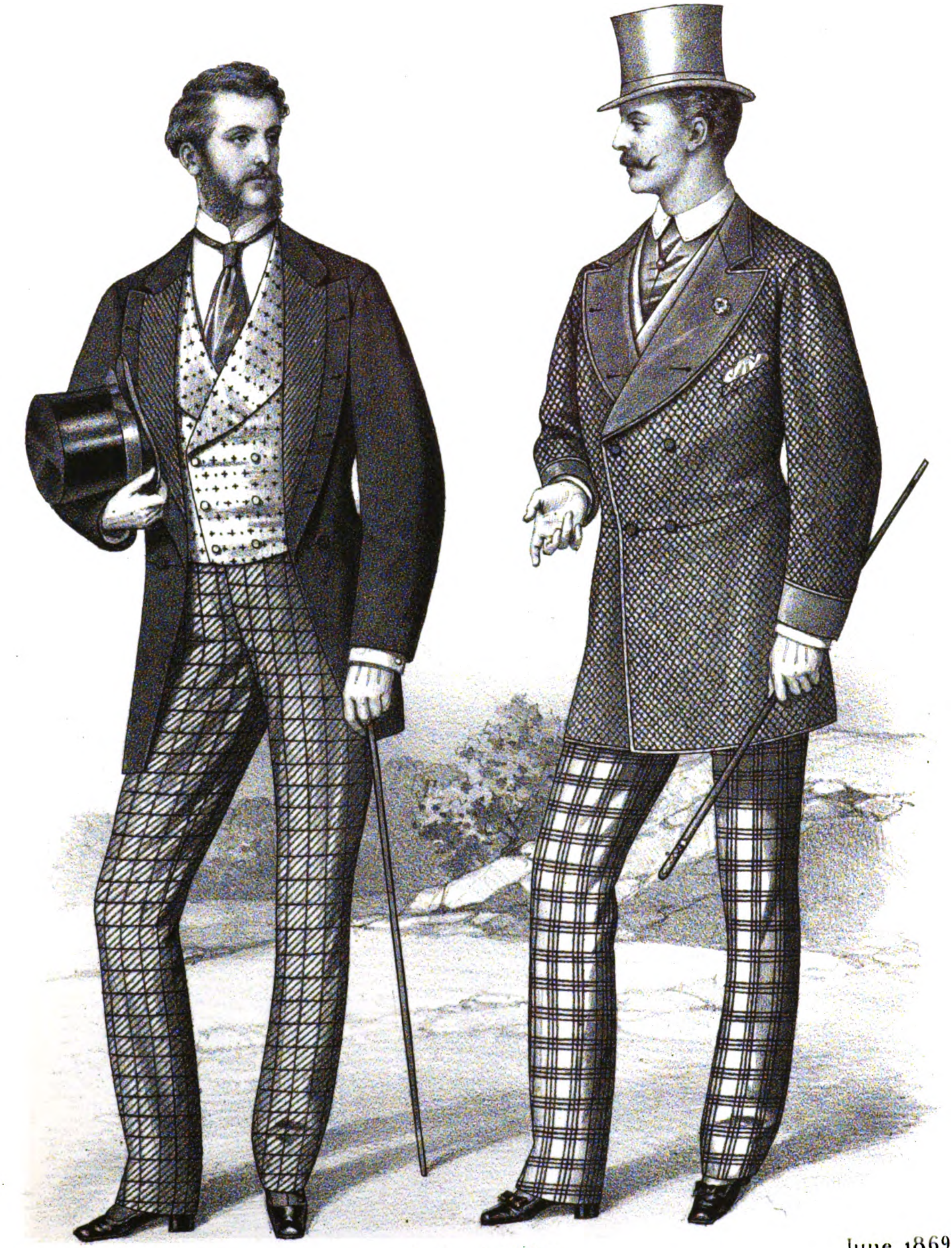

Paris Lacour & Morin dess. *Imp Lemercier & Cie Paris* June 1869

GAZETTE OF FASHION

BY EDWARD MINISTER AND SON.

London, 8, Argyll Place Regent Street W.

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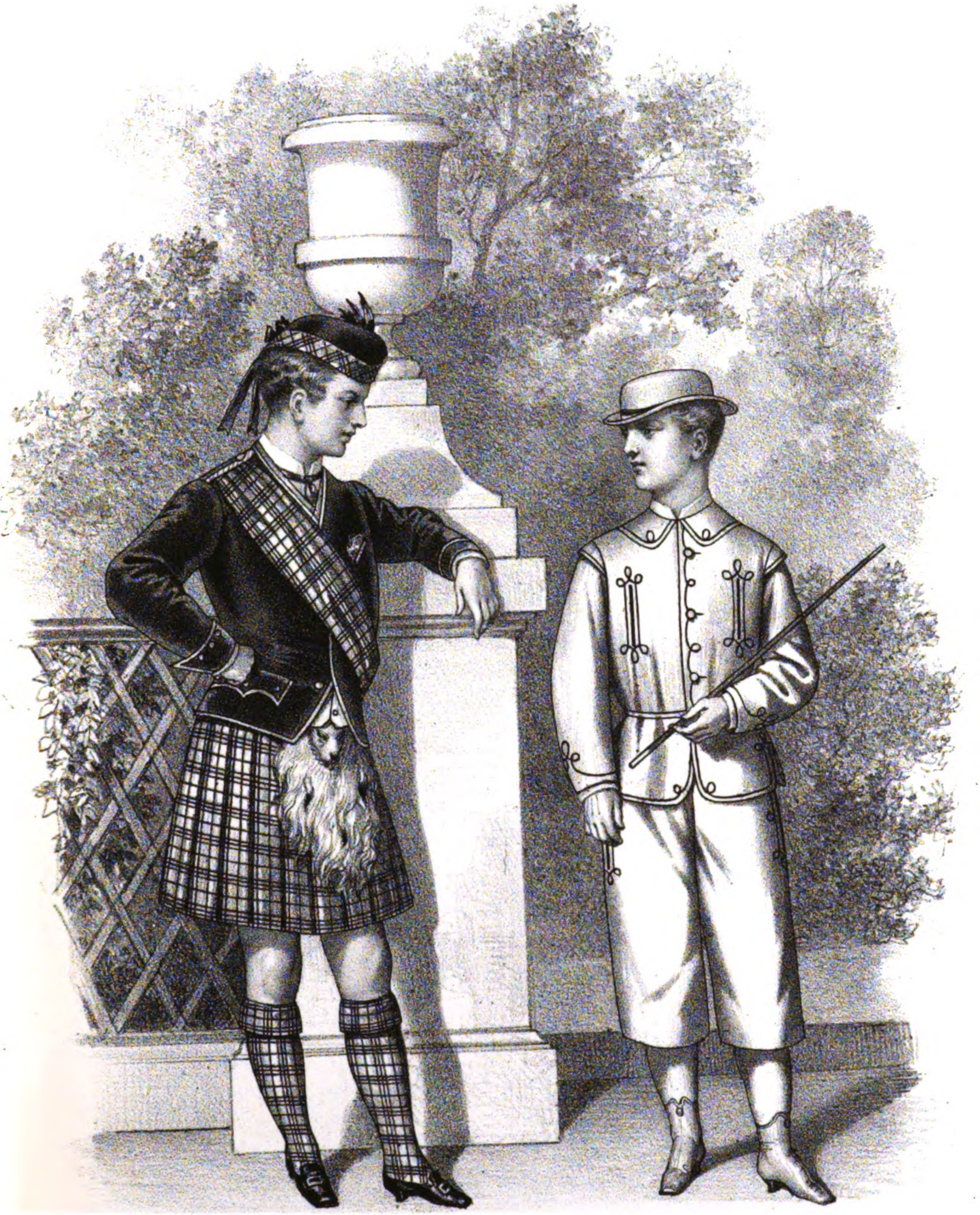
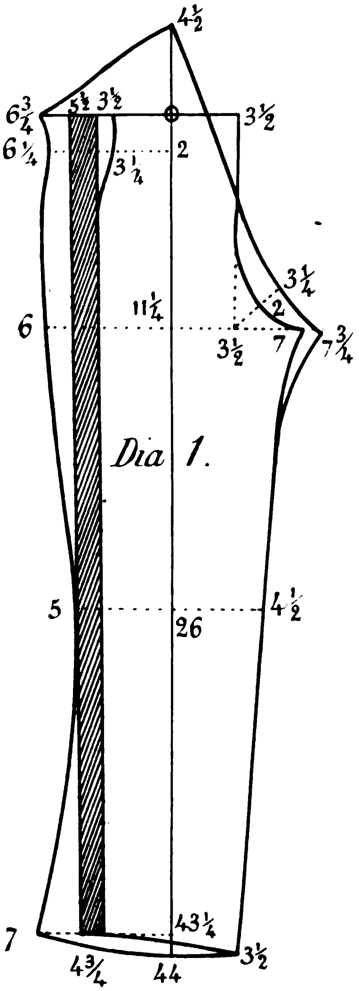


aris. Lacour & Morin dess. Imp Lemercier & Cie Paris June 1869

GAZETTE OF FASHION

BY EDWARD MINISTER AND SON.

London, 8, Argyll Place Regent Street W.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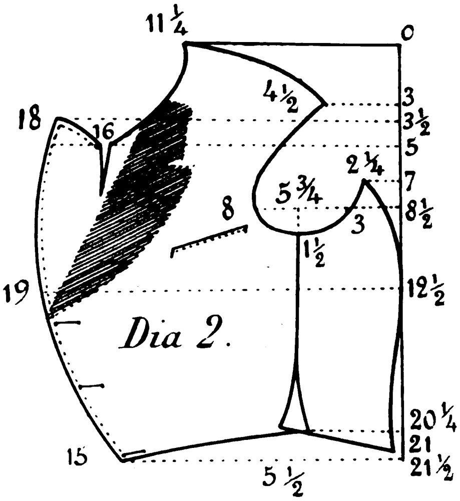
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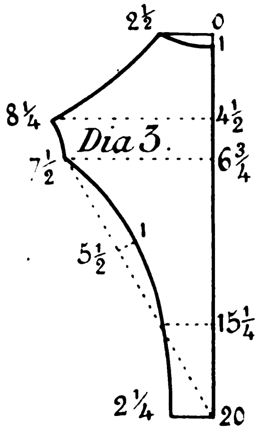
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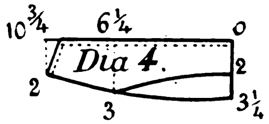
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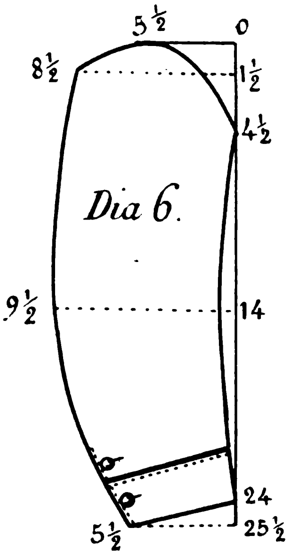
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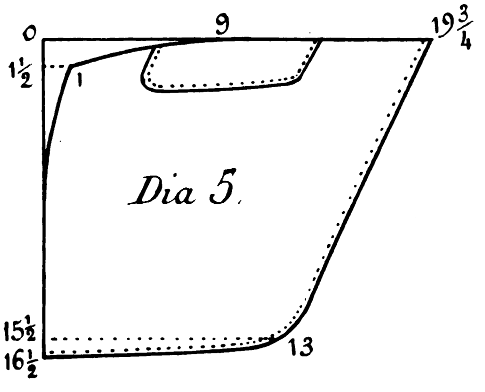
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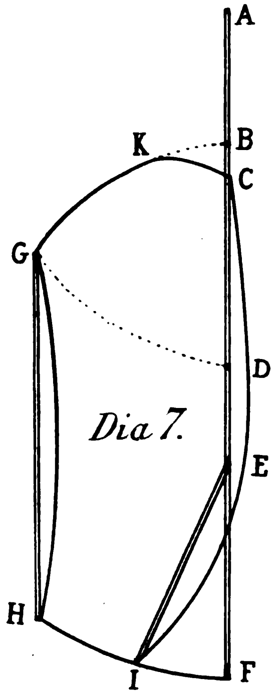
E. C. Minister.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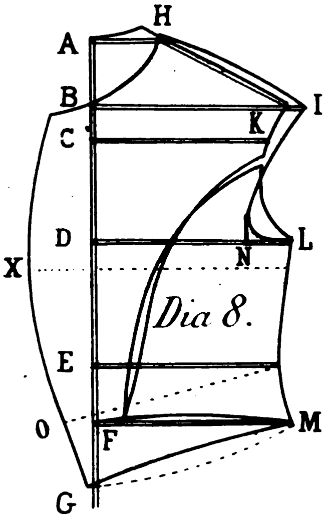
Dia 7.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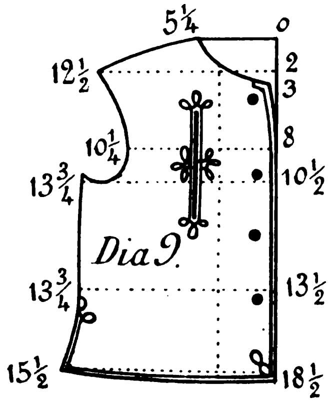
Dia 8.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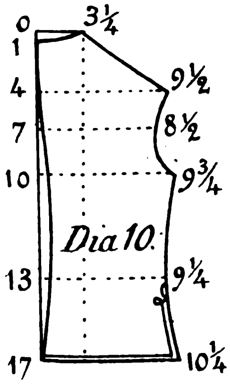
18½

Dia 9.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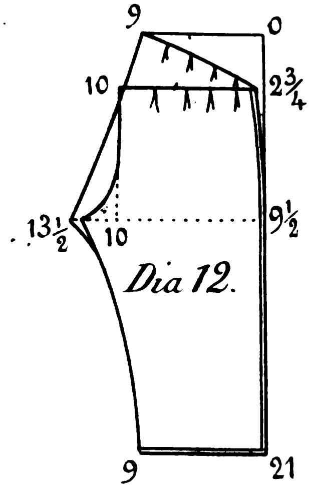
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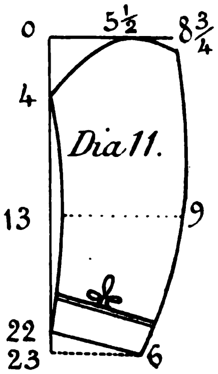
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Dia 11.

Lith. Michelet, 6, r. du Hazard, Paris.

GAZETTE OF FASHION,
AND
CUTTING ROOM COMPANION.

BY
EDWARD MINISTER AND SON,
Tailors and Habit Makers to Her Majesty,
No. 8, ARGYLL PLACE, REGENT STREET, LONDON. W.

No. 279. JULY 1, 1869. VOL. 24.

The Eclectic Repository.

"A gatherer and disposer of other men's stuff."—*Wotton.*

UNIVERSAL SYSTEM OF CUTTING.

By "SARTOR."

(*Continued from page* 11.)

TO THE EDITOR OF THE "GAZETTE OF FASHION."

SIR,

Encouraged by your kindness in devoting a space in the last number of your valuable magazine to the publication of my plan of cutting, which, at the instigation of some friends, I was induced to submit to your criticism, I venture to forward my method for drafting the dress and frock coat skirts, so as to complete the system for a proportionate coat.

TO PRODUCE THE FROCK-COAT SKIRT.

DIAGRAM 5.

Draw a line from A, for the front-edge; on it, at B, mark—for a skirt with a moderate compass, as now worn—from three inches to three inches and a half. Draw a line from C, square with the front-edge, and on it, at C, mark a quantity corresponding with the measure of the bottom-edge of the forepart, and including the necessary allowance for stretching, fulness, and lapel. Draw a line from C to B, and at D—a third of the distance between the two points from C—mark down to E, one-third of the quantity from A and B. Form the top of the skirt from B to E, and from E to C.

To obtain the proportionate amount of spring, mark down from E—in continuation of the line drawn from D—the same quantity as from D to E; and placing one arm of the square at F, and the angle at C, draw a line for the back-edge of the skirt. Add a little round for the seat, mark the length, and shape the bottom, allowing about half an inch extra opposite to F, for the prominency of the hip.

You will perceive that, by my simple plan, if I wish to cut a skirt with more or less compass, the several points which I use vary accordingly, to suit the particular style I require, whether by fashion or the make of my customer; as, for instance, I have only to mark from A to B, more or less than the quantity I have named for a skirt in the present style, and I at once obtain a fuller skirt, as the distances from D to E, and from E to F, are affected in proportion, they being governed by the quantity marked from A to B, and the spring for the back-edge of the skirt is also altered, by the angle being increased or lessened as the distance from E to F is altered.

For very large waists, or for disproportionate figures, I do not throw the back of the skirt quite so much out, nor do I mark so much down to B, as I find by practice that for such particular cases it is not necessary to give so much compass in the skirt. On the other hand, for men with small waists, in proportion to their breast-measure, and with prominent hips, I should have to increase the quantity I usually allow, to provide for the difference in the make of these particular figures, and which my judgment would naturally suggest as requisite.

TO PRODUCE THE DRESS-COAT SKIRT.

DIAGRAM 4.

Draw a line from A for the back of the skirt, and on it, at B, mark, for the present style, two inches and a half, and from B, the length of skirt to measure.

Mark from A to C, square with A B, the width to correspond with the bottom of the forepart, including—as in my directions for drafting the frock-coat skirt—the necessary quantity for stretching and fulness, and three-quarters of an inch to be deducted at B. Draw a line from B to C, and add on a little round for the hip. Take off three-quarters of an inch at B for the round of the plait, which will subsequently be pressed back on to the middle of the skirt in making up. Shape the strap, front-edge, and bottom to fancy.

Morning-coat skirts can be produced by the system for drafting the dress-coat skirt, by marking less from A to B, according to the style or compass required; the front, of course, being made to run with the forepart.

I take the credit to myself for believing that your numerous subscribers and readers will find my system the simplest which has ever yet been offered to the trade, while at the same time the rules for deviations, to meet disproportion in figure, are clear and easy to be carried out.

I am anxious to learn the opinion of your readers respecting my plan, if they have been disposed to test it in their practice, or compared it with any pattern they may have by them of a customer, and the correctness of which they know from experience.

I do not for one moment offer my method as an infallible rule, for, as I before stated, I am no believer in such a quality in *any* system of cutting; but I am so far convinced, from my own knowledge, of the correctness of the basis, that it only requires a little from one or two practical cutters, with more experience than I can boast of, to complete its general utility, and to confirm its being relied upon.

To prove its adaptability to all sizes, I forward you the diagram of a disproportionate coat, illustrating the application of my plan for corpulent figures. I have selected for the measures to carry out this description of disproportion a man measuring 24 inches round the chest, and 26 round the waist; that is to say, half the real sizes round the body, as you recommend in your plan of cutting.

To some young cutters, with but a limited sphere for their practice, both these quantities may appear rather extraordinary; but, to many of your readers, these measures, and such instances of disproportion, will be but too common an occurrence among their customers, from the nature of their locality in business.

These latter will know that a coat for such figures must be drafted to a smaller size than that indicated by their actual breast-measure, as their frame is not in proportion to the size taken round the body. It is found by experience that corpulent men, as a rule, are narrow across the chest, small at the top of the side-seam, and flat under the arms; and that, although the measure taken round the breast may be of an unusual size, it does not necessarily follow that their frame is proportionately large. On the contrary, we find that much of this extra size consists of fat, which is subject to variation in size from time to time, according to the health and degree of exercise taken by the customer; and that the frame of his body only bears a proportion to a smaller amount of fat as a covering, and in keeping with a smaller breast-measure. It would, therefore, be inconsistent to produce a coat for such a figure to the full measure taken on his body, as it would not give us the real make of the man. Were we to cut strictly by it, we should have a coat proportioned too large for the man, by having guided ourselves as to the size by the measure round the breast, instead of exercising our judgment, and selecting another and smaller size from which to proportion the different lengths and determine the positions of the principal points. But I need not reiterate this matter to you, as, in all your treatises and observations on cutting, you have invariably laid down this rule in the clearest possible manner, and have brought more evidence to substantiate the ground you have taken with respect to the necessity for this deviation from your general principle than I can hope to advance. I am quite satisfied to follow in your steps, and willingly accept all your arguments in support of my doing so.

In all cases where the breast-measure exceeds 21, and the waist is disproportionate in size, I invariably draft the coat to a smaller size than the measure I take round the body, unless my customer present some special difference in make or appearance to that which I generally find with a man of this particular make. On the other hand, if cutting for thin men with but little flesh on their bones, it would be doing them an injustice, as a tailor, to cut so as to display their defects more palpably to the eye. It should be the aim of every tailor who has a proper appreciation of his duties towards his clients, to exercise his talents to set their figures off to the best possible advantage; and, where Nature has treated any of them with less consideration than some others, and has departed from *our* ideas of symmetry, it becomes, in those cases, the bounden duty of the cutter to diminish, as much as possible, those departures from perfection, and, by his ingenuity, make up by art for any deficiencies. I cannot believe that the saying with which every one is familiar, that "the tailor makes the man," is without some real significance in society, or that, as instruments for advancing the interest of our fellow-creatures, our humble exertions are overlooked by the successful competitors.

TO PRODUCE A COAT FOR A CORPULENT FIGURE.

DIAGRAM 3.

By referring to the diagram which you published in the June number of the GAZETTE OF FASHION, illustrating my plan of drafting the forepart of the coat for a proportionately made man, and comparing it with that represented by diagram 3 in the present issue, you will perceive that it differs but in two or three points only, and which deviations from my method, are necessitated by the peculiar circumstances of the figure in question for which we have to operate.

I mark beyond L *one inch*, and the same quantity beyond M, which, as you kindly stated in a footnote, *should* have been placed at the end of the line drawn from E, as in the diagram I sent you for inspection. When the waist is less than the breast, I deduct, as I have already stated, one-fourth of the difference between the two, and mark it on the line E, from M, as this point determines the position of the edge of the side-body-seam opposite the hollow of the waist.

When, on the other hand, as in the case before me, the waist exceeds the breast-measure, by carrying out the edge of the side-body-seam one inch beyond L and M, I obtain a proportion of the additional size in the back and under the arms, while I reduce the width of my forepart across the chest as such figures require.

Coats for corpulent men must be cut longer in the lapel than in proportion to the length of their waist, as a considerable length is taken up by the prominency of their belly, as also being partly increased by the erect attitude which their disproportion compels them to assume. To provide for these contingencies, I mark one inch below F, and square out from this new point, for the bottom of the side-body-seam. The front of the forepart at the bottom is then produced in the same way as laid down in my plan for the length of lapel for an ordinary figure; but I alter the shape somewhat, by adding on a little round to the bottom-edge near to the front.

Your readers will perceive that I have made a slight difference, on diagram 3, in the positions of some of the points for drafting my forepart, as compared with their places on diagram 8, in last month's number.

I have drawn my shoulder-line to I, at two-thirds of the breast from C, instead of from B. I mentioned, in my previous communication, that this alteration might be made, if preferred. I have adopted this plan in preference to the other, as I find that, in well-made men, the line drawn from H to I, as shown on diagram 3, represents more correctly the direction of the shoulder-line of the figure.

The actual shape of the shoulder-seam is a matter of taste or fashion; and, whatever the cutter deducts from the line H I, in forming the shoulder-seam of the back, so much must necessarily be added on beyond this line in producing the shoulder-seam of the forepart. This alteration will render any deviation for "high or low necks" the more easily carried out.

I shall be happy to send you, from time to time, the application of my system to waistcoats, the Chesterfield form of Over-coats, Raglans, lady's riding-habit, or for an Inverness cape, with sleeves; and if —as I venture to believe—you find that by my plan of cutting I can produce the patterns of such opposite garments in style and shape, you will give me credit for introducing simplicity in principle, combined with expedition in drafting from measures.

I am, Sir,
Your obedient servant,
Sartor.

(*To be continued.*)

I forgot to state that the disproportionate coat is produced to 22½ breast, and that the different quantities mentioned in my directions refer to the proportions of *that* size. The real breast-measure is only used to determine the width from the back-seam to the front-edge of the forepart, as also to mark the difference between the waist-measure and the breast-measure as a guide for the make of the customer.

Edinburgh, ———

TO THE EDITOR OF THE "GAZETTE OF FASHION."

Dear Sir,

In commemoration of the FIFTIETH anniversary of my entering on to the misfortune of becoming a tailor, I send you what may not, nevertheless, be my *last* contribution—the diagrams of a pair of trousers (diagrams 1 and 6), which, in my humble opinion, is the most efficient trouser that I ever cut.

The pattern will speak for itself, and I safely leave it in the hands of yourself and of your numerous readers, to many of whom I am already familiarly known as a contributor to your pages, and shall be glad to see a discussion on this branch of our trade taken up earnestly by some of the younger members of our profession, who are supposed to have new life and ideas in them, and to take a pleasure in framing new and special rules for themselves, without reference to their predecessors or to their plans.

I have been before the trade now for some few years, and it amuses me at times to review the numerous systems of cutting which have been invented by persons more or less competent to the task by their knowledge or by their ignorance of the real basis of a plan, or of their business.

As *you* know, I have made the theory and practice of our trade my study, and have spared neither time nor money in prosecuting any inquiry for arriving at the satisfactory solution of a problem in cutting. With me this has been a task of love and enthusiasm, and where others might have been deterred by the difficulties met with on the road, or by the sarcastic remarks of some of our fellow-workers, to me they have only acted as an incentive to renewed exertions and to a further display of patience and perseverance.

As you are aware, I have not confined myself to the ordinary class of garments, or to the different shapes which are in every-day use. I have rather preferred to strike out some new form or method of arrangement for operation, in which I could obtain those particular advantages in draft and ease in wear, which constitute the most essential points in any article of dress, irrespective of the difference such properties might effect in the appearance or necessitate in the position of the principal seams.

By some of my more matter-of-fact friends, my *peculiar notions*, as they mildly term them, serve as an amusement, they being perfectly contented to remain as they *are* and as they *have* existed for years; while others, who are imbued with somewhat of the spirit of emulation which influences me, gladly welcome any new idea from my brain, knowing that, if offered to the trade, it has undergone a searching investigation as to its merits, and is not a mere emanation or a fancy hazarded by me.

I do not consider that a cutter, who aims at being a practical man of business, ought to be trammelled by merely conventional ideas. His object should be to improve his branch of trade, and introduce new features into it. We have abundant proofs of great innovations being made in the forms of garments, and of the facility with which they have settled down into general use, to encourage the practical man not to be intimidated by any deviation he may have to make to ensure carrying out his object. I have never allowed this objection to weigh for one moment with me. If the fear of putting a seam out of its place is to act as a barrier to effecting an improvement in style or principle, we had better at once go back to the primitive times of our forefathers, when cutting a coat across the waist was imputed to a desire to economize cloth, and forbidden by the customer in consequence.

There is one thing for which I have reason to be grateful—viz., the courteous treatment I have invariably received from my fellow-contributors to your magazine. If, as at times, my communications have been rather eccentric in character, still your correspondents have, one and all, always treated me with kindness, and have given me credit for at least knowing what I was about, and that I was actuated by some good motive. I am but too happy to avail myself of this opportunity to express my sincere thanks to them collectively for their generous treatment, and to wish that, should they continue to have a desire to promote the service of our trade, and advance our branch of industry, they in their turn may meet with the same forbearance, and receive the same kindness which has been shown towards me in my professional career.

I am, dear Sir,

Yours respectfully,

JOHN ANDERSON.

MACHINE FOR PRESSING.

What with machines worked by steam for cutting out garments by the dozen, machines for performing every description of sewing, and machines for working button-holes, the catalogue would now appear to be complete by the addition of the last invention—a machine for pressing.

Messrs. Brunswick and Co., of Paris, whose sewing-machines enjoy a large share of public favour in France and on the Continent, have directed their mechanical ingenuity to devise a plan for superseding the principal amount of manual labour exercised in the task of pressing garments; and, after various experiments, have invented a machine which is found by practice to perform its task satisfactorily, and with a considerable saving of muscular labour.

At each end of a table made of beechwood, about four feet long and rather more than two wide, there is a pillar supporting a double rail, on which a "traveller" is worked by a combination of small wheels. Attached to this "traveller" is a long screw which is connected with the iron. This iron, however, is not like the ordinary shaped "goose" in general use, but a hollow box perforated at the sides, and made to contain charcoal or peat, by which the lower and polished surface of the box is heated. It is, in fact, after the principle of our "box-irons," but with fuel in the place of a solid mass of hot iron to throw out the heat.

This iron may be made to move in any direction required with the greatest facility, and without any exertion.

There are special "*sleeve-boards*" for the various descriptions of work, and they may be used in their turn without involving any trouble to the workman. The inventors of this machine claim for it the merit of effecting a considerable saving in labour; and advance, in proof of their assertion, that a journeyman, by means of one of these machines, can perform twice the quantity of work which he could if he had an ordinary "goose" to handle, and with less wear and tear of strength. The inventors estimate the consumption of fuel per day at—charcoal, 2d.; peat, 1½d.; and gas, 1d. A special arrangement will, however, be required for heating by gas.

With respect to the time occupied in engendering the necessary amount of heat, we learn that in ten minutes the iron is in a fit condition to use; that it will retain its heat for more than three hours; and that it is only necessary to attend to it every two hours during the time the iron is wanted.

There is no danger of scorching the article, as the face of the iron never attains the degree of heat which would involve that risk.

Making a comparison between the time occupied in pressing with an ordinary iron, and one worked by the machine, we find it stated that it is as a minute to a second; and the difference in the surface covered by the two irons in action must, also, be borne in mind.

With this gain in time, it is calculated that the earnings of a journeyman or of a family would be materially increased.

As a novelty, we have thought it our duty to make known this invention to our readers; as everything which tends to lessen labour, or facilitate the execution of any part of our trade, must possess an interest for the mass, and raise speculation as to its ultimate effect upon wages. We, however, leave the discussion of this part of the question to abler heads than our own.

WEDDING-DRESS.

We are so frequently applied to by our provincial patrons for information as to the *correct* or prevailing style of dress to be worn by gentlemen on the occasion of attending a wedding as a visitor, or when filling a more important position at the ceremony, that we have been induced to devote one of the plates we issue with this month's number, to the special illustration of the dress suited for the purpose we have named.

The coat should be a frock-coat, double-breasted, cut in the prevailing style of fashion, but devoid of any eccentricity in detail or shape. The colour blue, of a medium shade, or of claret; either may be worn. The edges bound narrow with braid, or a narrow braid sewn on flat. The fronts may be faced to the edge, or to the back of the holes only, with a narrow ribbed black silk, or with a plain black silk serge to fancy. A cloth collar would be more appropriate, unless the ceremony take place in the winter, when a velvet collar might be permitted, but then only. The cuff may be made to the style usually worn at the time with ordinary frock-coats. The front of the coat may be worn open, and thrown back on to the chest, as shown on the first figure, or buttoned up with three holes, as the gentleman may be accustomed to wear his coat.

The waistcoat may be made either single or double breasted, and of white quilting or drill, and either perfectly plain or with a neat pattern, as the dress is essentially a *morning* costume.

The trousers should be of *dress* doeskin, in a pale clear shade of drab or slate, and be made perfectly plain. A *narrow* lapped seam is admissible.

In place of this article, a fine diagonal line, a narrow rib crossways, or a small mixture may be worn in a light quiet colour in angola or doeskin.

The cravat may be of any light colour in silk, and in a neat pattern. The gloves should be of a light drab or pale straw colour, according to the fashion for this article of dress.

As our object in publishing this particular plate was more especially to illustrate the style of dress worn, rather than the materials of which it should be composed, we have not considered it inconsistent to represent a pattern on one of the frock-coats, as the figure represents the present style of morning costume for *dress* occasions.

RIDING-DRESS.

We have illustrated the back and front views of a fashionable style of riding-dress, on the two figures represented on another of the plates issued with this number of our work.

The coat is single-breasted, and cut off at the bottom of the forepart rather more than has been recently worn. The waist may be considered rather long, and the hip-buttons a little wider apart than formerly reported. The side-seam is well curved, and the back-scye of the average width. The back is cut broad across to the sleeve-head. The lapel is bold, but only extends a short distance down the front-edge. There are four holes and buttons at front, all below the turn; a small round hole is worked in the turn for the stalk of a flower. The collar is low in the stand, but deeper in the fall, and the end well cut off. The skirt is moderate in length, and narrow at the bottom. There are flaps in the waist-seam, with pockets under. The sleeve is of a medium size, without a cuff, but with a button at the hand. The edges are bound narrow, or double-stitched. The collar and fronts of the turn of the foreparts faced with silk.

The waistcoat is single-breasted, without a collar, made to button up well, and cut rather long at front.

Trousers a little shapely at the knee, but to fall easily on the boot.

The first figure on the third plate illustrates the back view of the double-breasted frock-coat represented on another plate.

The coat shown on the other figure of this plate is single-breasted, and in style between a frock-coat and a morning-coat, being cut away at front of the skirt, and shorter than the double-breasted frock-coat is worn.

There are three holes and buttons at front of the forepart, and a bold lapel is cut on above the top button. The end of the collar is made to correspond in width, but low in the stand, as usual. The skirt is very scanty, and short. The sleeve easy, with a cuff formed by stitching, and one button at each edge.

Morning-trousers are still worn rather easy over the boot.

DESCRIPTION OF THE PATTERNS IN DIAGRAM.

Plates 1406 and 1407.

Diagrams 1 and 6, are the pattern of a pair of trousers, illustrating a plan recommended by our old correspondent, Mr. John Anderson, for cutting this garment, so as to combine all the qualities which should be found in this article of dress.

The seat-seam, between the top of the leg-seam and the end of the line drawn from 9, on the diagram of the under-side (diagram 1), must be stretched in making up; and the curved edge of the upper part of the seam, across a portion of the seat, from 2 on the line drawn from 4½, to 7½ on the line drawn from 9, must be stretched, to correspond with the length of the convex edge, from 7½ to 4½. The back part of the leg must be shrunk opposite to the knee in making up.

Diagrams 2, and from 7 to 11 inclusive, are the pattern of a morning-coat, which we have taken from the collection of patterns published by our contemporary, Herr Müller, at Dresden, in his monthly work on fashion. Our readers will, by this means, be enabled to make themselves acquainted with a style of coat worn on the Continent, and distinguish the peculiarities which mark the difference in character between the shape we illustrate on these diagrams, and the form usually adopted by our leading houses in town.

We may, perhaps, draw attention to the fact of one edge of the V, taken out at the end of the neck, forming a continuation of the top of the lapel; and also to the circumstance that the three lower buttons and holes are placed much more closely together, and not at equal distances with the others above. The object of the originator of the idea was evidently that, while preserving the long turn to the front of the forepart, he would, at the same time, ensure the proper support to the body of the coat, by placing an additional number of holes and buttons below the bottom of the turn. The pattern, as usual on the Continent, where the system of measuring by *centimètres* is adopted, is proportioned for a man measuring 18½ or 18¾ chest. The quantities which we have affixed to the several points will be worked out by the graduated measures in use in this country for any other size breast than 18. For this particular dimension, the common tape-measure will be sufficient.

Diagram 3, represents the plans of drafting the forepart of a coat for a corpulent man, to illustrate the method by which our correspondent, the author of the Universal System of Cutting, can carry out the necessary alteration in shape, and in the position of certain points required for this particular case of disproportion.

Diagrams 4 and 5, illustrate the plan for producing the frock and dress coat skirts by the same system, and will be found fully described in that portion of our correspondent, "Sartor's," communication, which we publish in the present number.

Diagram 12, is the pattern of a novel style of dress suited for a child, or as a fancy article of dress for an adult. Its origin is foreign, and is a type of the ordinary style of dress worn by that portion of the peasantry of Austria who inhabit the south and the east of that country. The name there given to this form of garment is the *Bunda.*

When we made the last alteration in the character of the engravings we issue with our monthly work, we intimated that we should avail ourselves, from time to time, of the appearance of any style of dress emanating from the Continent, which, from possessing some distinctive feature, might be of interest to our readers generally, or which might serve as a medium for the construction of a form of dress that might, by some new arrangement, admit of being adopted in this country. The pattern we have illustrated on the diagram, and which is also taken from the same work to which we are indebted for the pattern of a morning-coat we have described above, appears to us to possess the necessary qualifications we have mentioned, and is unquestionably a decided novelty to the trade.

The forepart, back, and sleeve are all cut in one piece, and the garment, by means of plaits, and by fishes taken out where indicated on the diagram, forms, when on, a kind of loose *blouse.* There are plaits from the top of the back, at C, to the bottom, at D, much in the style of those on the NORFOLK SHIRT. The space from the top of the front-edge of the forepart to the point A will be in continuation with the lower part, when the two edges, marked A and B, are seamed together; and the two curved edges, from B to the bottom of the sleeve, are sewn together, and form the only seam in it. A plait is folded in from the side of the neck, on the shoulder, to nothing at the bottom, to form a degree of liberty for the action of the arm. There are plaits from the point B downwards to the bottom of the skirt, and the fulness is kept in place by means of a narrow strap sewn on rather low down, and fastened to the size required by a hole and button at the ends.

There are two pockets on each forepart, with flaps, and the edges are trimmed with a tasteful design in narrow braid. The front is fastened by four buttons and holes placed at equal distances.

We consider this style would be exceedingly becoming for a little boy, and that it might, with equal advantage, be made a substitute for the garment known as the Norfolk Shirt, which was once so much in vogue as a lounge-jacket to wear in the country. Any of our readers can draft the pattern to the full size for 12 breast by the graduated measure corresponding with that size breast, and judge for themselves, when finished, of the effect the pattern produces.

THE CUTTER'S RIGHT-HAND MEASURE.

Under the above title, Mr. Dean, the maker, *par excellence*, of the tape and other measures used by tailors, has introduced a novelty to the trade. The numbers on the inch-measures, as is well known, usually commence on the *left* hand, and continue to the *right.* As the majority of cutters operate from the right hand—or, at least, when cutting trousers from the piece, begin on the *right*—Mr. Dean conceived the idea that a tape-measure numbered in the same way—that is, from right to left—and with the figures placed *upwards*, as read, would be an advantage; and, consequently, no sooner thought of, than it has been carried out in a practical manner, in the RIGHT-HAND MEASURE. The new arrangement and the direction of the figures are a decided improvement, as the quantities are more readily seen than when the figures are reversed.

Notices to Correspondents.

H. J. T.—*We think the front of the top-side is considerably too forward. There is no crutch; the side-seam is too short in proportion to the leg-seam, and the trousers are too small at the knee for the measure sent to us.*

X. Y. Z.—*We have no means of ascertaining, as we invariably destroy any pattern when we have examined it and replied to questions respecting it.*

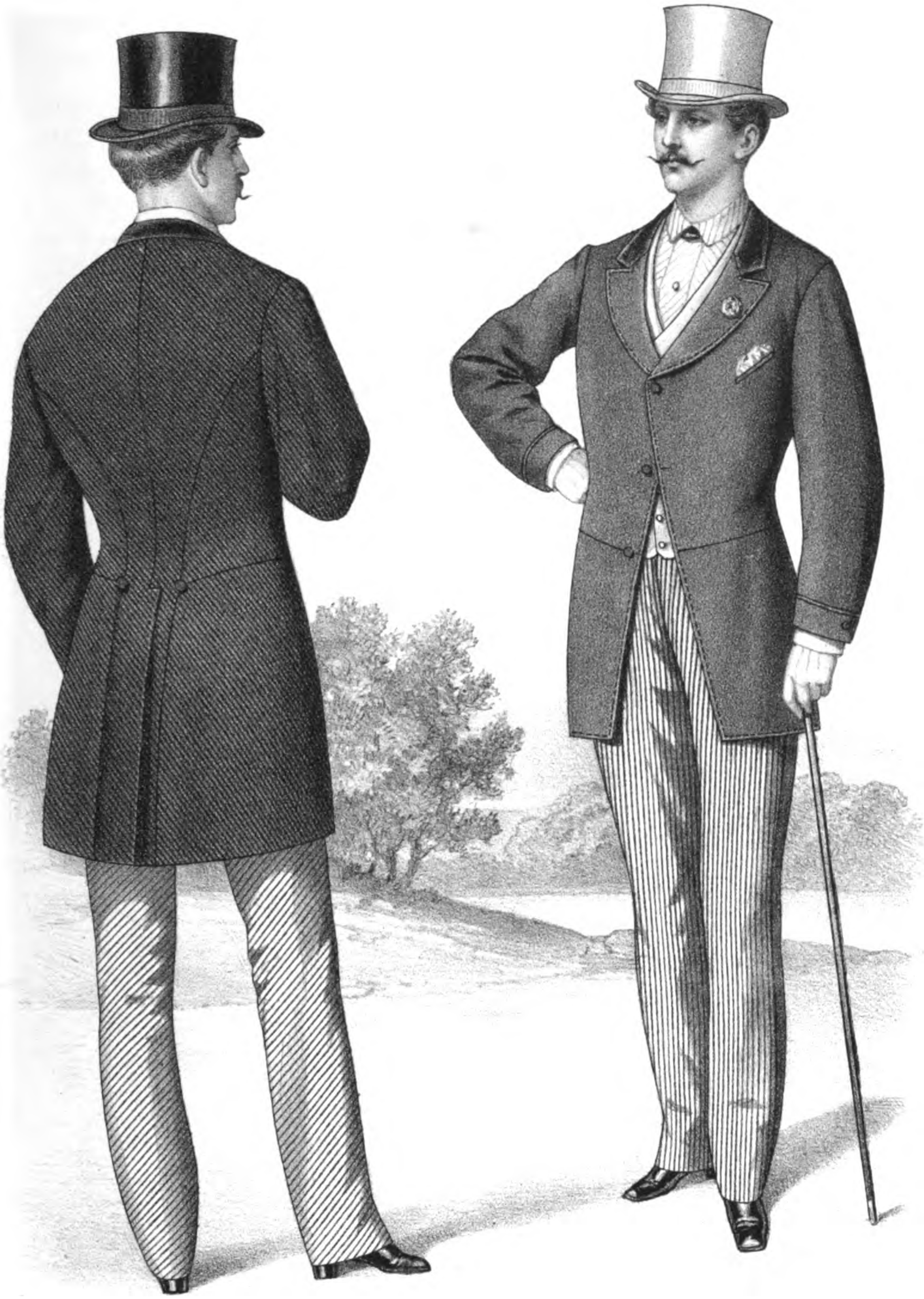
MEMO.—*There is no actual necessity for shortening the side-seam; it assists the making up, and for that reason is generally done.*

PUZZLED.—*We have no legal adviser on our staff.*

The APRIL NUMBER of the "GAZETTE OF FASHION" contains a Coloured Illustration of the NEW COURT-DRESS.

MAY—New Design for EVENING-DRESS.

Now ready, the NEW VOLUME of "GAZETTE OF FASHION," to April inclusive—36 beautifully-finished Engravings, representing 72 figures of every variety of Gentlemen's Dress, Systems of Cutting, Patterns, and an immense amount of practical information. Published price, 24s. Sent by post free on receipt of a P.-O. Order for 12s.



Paris, Lacour & Morin dess.

Imp Lemercier & Cie Paris

July 1869.

GAZETTE OF FASHION

BY EDWARD MINISTER AND SON.

London, 8, Argyll Place Regent Street W.

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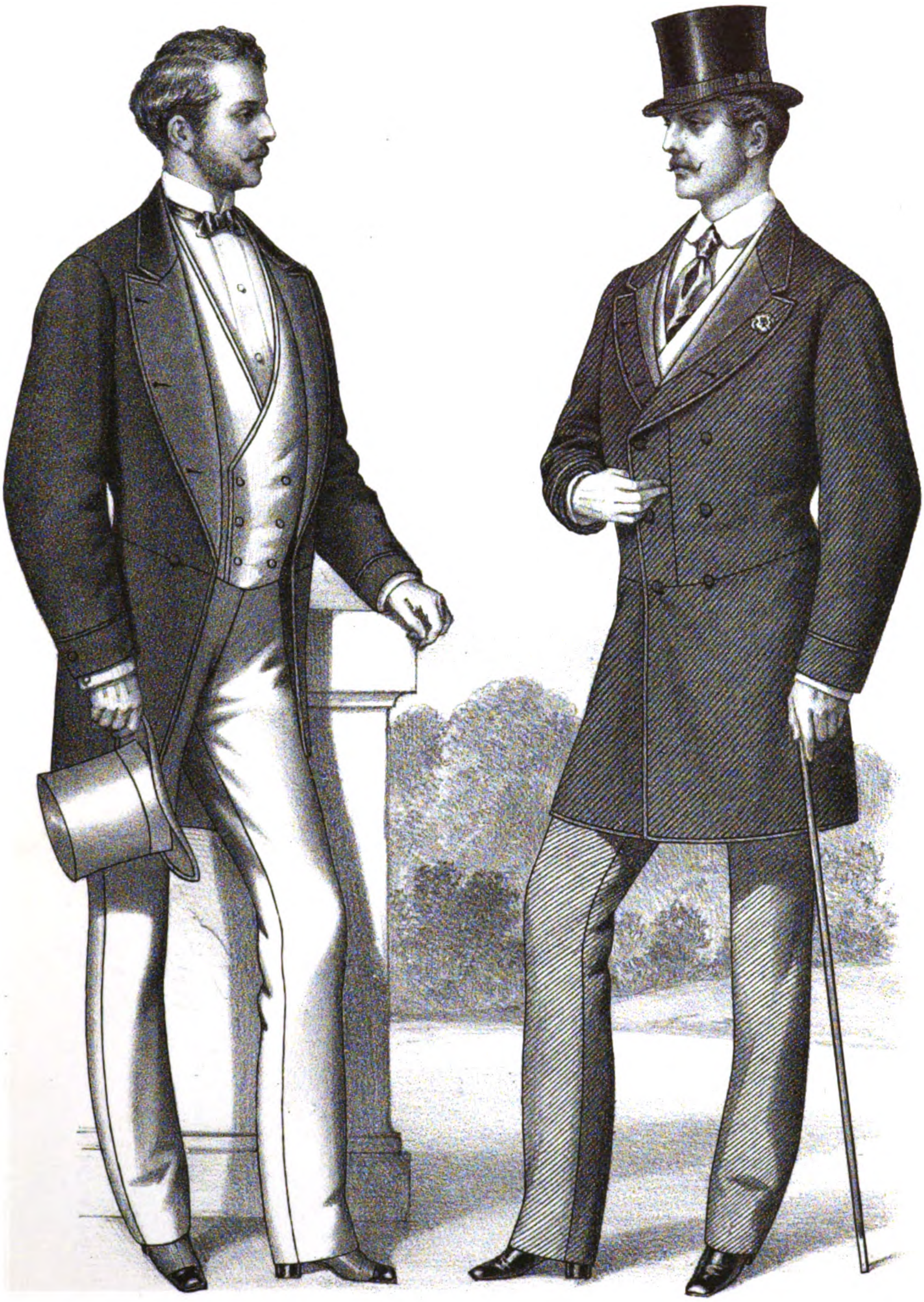

Paris, Lacour & Morin dess.

July 1869.

WEDDING DRESS.

GAZETTE OF FASHION

BY EDWARD MINISTER AND SON.

London, 8, Argyll Place Regent Street W.

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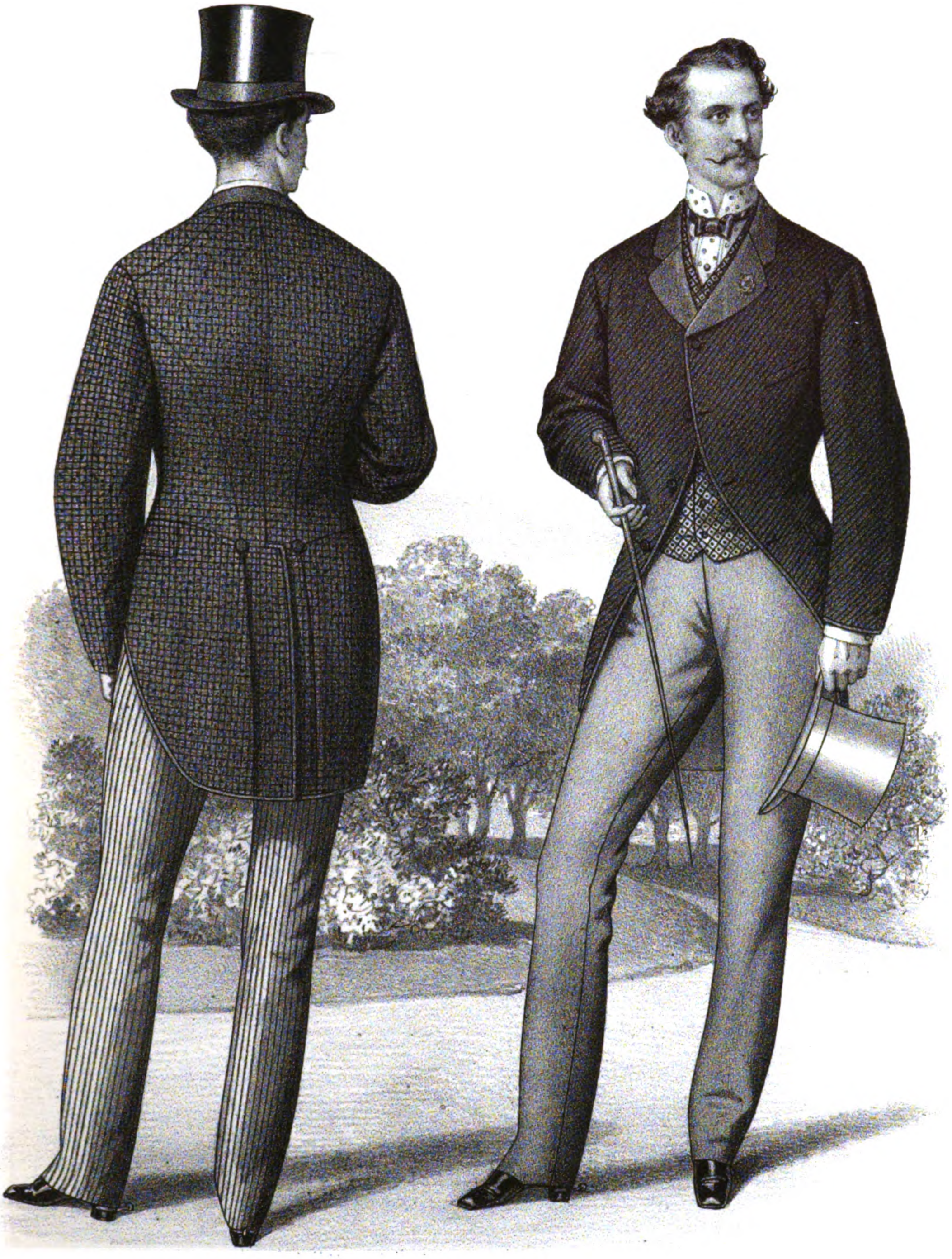

Paris. Lacour & Morin dess.

RIDING DRESS.

July 1869.

GAZETTE OF FASHION

BY EDWARD MINISTER AND SON.

London, 8, Argyll Place Regent Street W.

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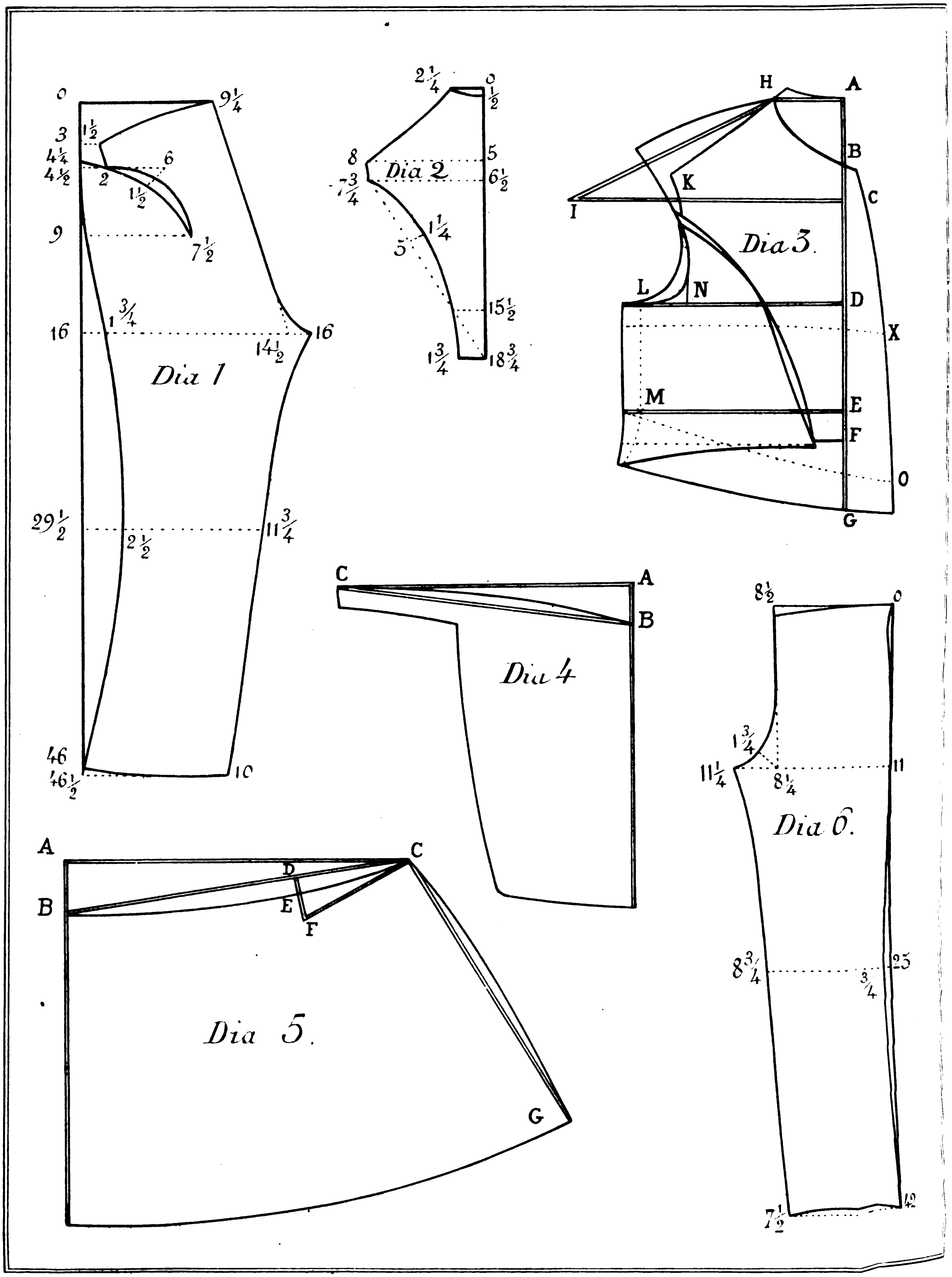
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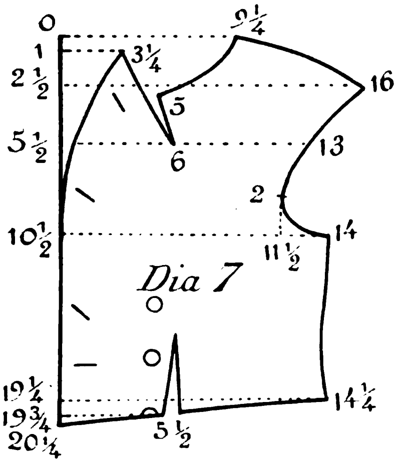
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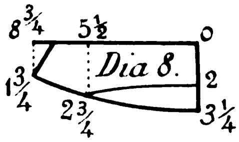
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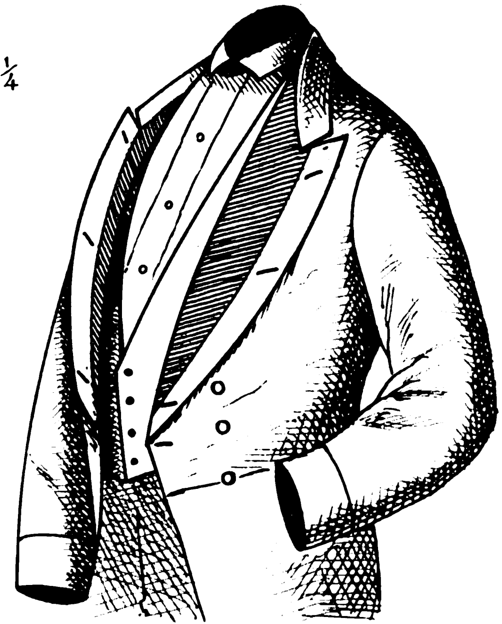

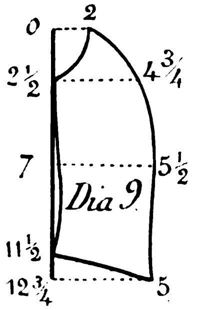
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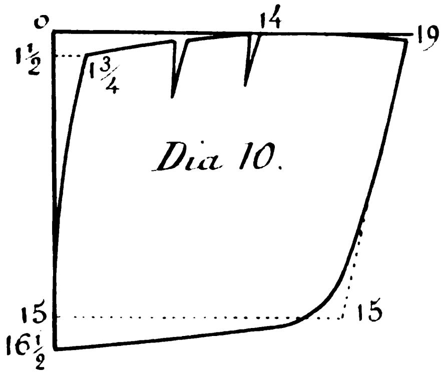
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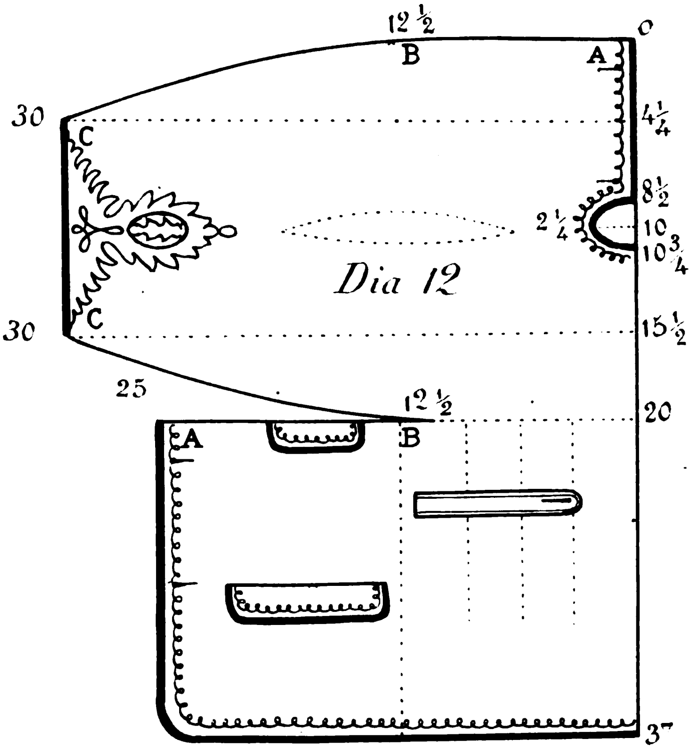
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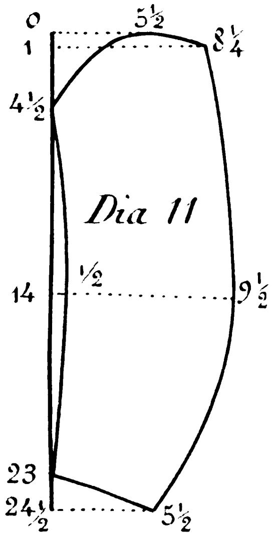
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Paris. Lith. Michelet, 6, r du F..

GAZETTE OF FASHION,

AND

CUTTING ROOM COMPANION.

BY

EDWARD MINISTER AND SON,

Tailors and Habit Makers to Her Majesty,

No. 8, ARGYLL PLACE, REGENT STREET, LONDON. W.

No. 280. AUGUST 1, 1869. VOL. 24.

The Eclectic Repository.

"A gatherer and disposer of other men's stuff."—*Wotton.*

UNIVERSAL SYSTEM OF CUTTING.

By "SARTOR."

(*Continued from page* 18.)

TO THE EDITOR OF THE "GAZETTE OF FASHION."

SIR,

As a further illustration of the comprehensive character of my system of cutting, of which you have been so kind as to afford me space for some specimens, I now beg to forward for your pages my plan of drafting that particular form of Over-coat, known in the trade as the "Chesterfield." I have adopted the present style, so as to admit of my plan being immediately available to any of your readers, who may have thought well of my former observations, and be disposed to experiment upon my present communication.

Although some of the points used in my system for coats will be found repeated in the method for drafting this particular form of Over-coat, and many of the previous directions would also apply, I have thought it advisable to give the full instructions, to prevent any mistake being made, as well as to facilitate the working of the system by the rules being made sufficiently explicit for the purpose.

The different amount of ease now allowed in every form of coat, by different cutters, so varies, according to their individual taste, or as governed by the particular locality and class of customers, that it is difficult for the inventor of a system so to frame his rules as to produce a garment which will combine the specific qualities that each cutter would consider essential, according to his taste, and to comprise that particular extent of ease which he himself may be in the habit of giving in his coats. Feeling this difficulty, I have endeavoured to steer between the two extremes, and have had in view—while framing my system for producing the "Chesterfield" form of Over-coat—the proportion of ease which is generally observed at the present time.

Of course, it will be open to any of your readers to produce a Chesterfield to a larger or to a smaller scale, in reference to the actual size taken over the waistcoat, if they wish, without in the least interfering with the fit. There is, however, this fact to be borne in mind, that when a coat is produced to a *much* larger size than the *actual* breast-measure, the depths are increased in proportion. This may not always be desirable for some figures. A sufficient amount of ease *in width* may be given by allowing an additional quantity on at front, while preserving the lengths in their relative proportions to the figure, and to the size to which the coat is produced.

It will, therefore, be understood by your readers that whenever, in the course of my directions, I make use of the term "proportions of the breast-measure," I am to be supposed to refer to the particular size selected by the cutter to draft his coat to, and not to the *actual* measure taken on the body itself. It will then be left to his judgment or to his taste, to determine the extra width and size he may choose to give on the garment.

To Produce the Chesterfield form of Over-coat.

Diagram 9.

To Draft the Back.

Recognizing the general plan of first cutting a paper pattern of the garment, as well on the score of convenience and economy of material, as of economy of time, when drafting garments of a certain style which are not intended to fit closely to the figure, and of which a few *block* patterns, produced to certain proportionate measures, are sufficient for general purposes, I shall not, in the course of my remarks, take any notice of the material itself, as I otherwise should, if giving directions to cut from the cloth.

Draw the line A F, which will represent the centre of the back, if it be determined to cut it whole. Mark on it, at B, one-sixth of the breast-measure, or any other quantity, according to fashion; at C, one-fourth; and at D, one-half. Mark at E, half an inch more than the length of natural waist, and at F, the full length of the coat.

From A mark upwards three-quarters of an inch—a fixed quantity—and square with the line A F, mark out from this point, at G, one-sixth, and at H, one-third of the breast.

From C, square with A C, draw the line C K; mark on it whatever quantity may be determined by fashion for the width of back, and at K, two-thirds of the breast-measure. Square out from D to M, and mark the distance between the two points one-half of the breast.

From E, making a pivot at G, on the line drawn from the point above A, cast the segment of a circle, and intersect it at half the *breast* from E.

Draw a line from G, through K, and make whatever deviation preferred from it for the shape of the shoulder-seam. Form the top of the back from A to G, and shape the back-scye to M. Draw a line from H, through N, as a guide for the spring of the side-seam, and form it from M, or from any point on the back-scye, according to the degree of fulness to be given to the whole of the coat beyond the actual size of the body. Cast from F, making a pivot at G, for the bottom of the back.

If it be intended to have a back-seam, in order to let the coat fit better in to the waist, mark out from F, beyond the line A F, about an inch and a half, and shape the lower part of the back-seam from E.

To Produce the Forepart.

Having fixed the positions of the several points, A, B, C, D, E, F, G, H, K, M, and N, mark on the line D M, at L, one-third of the breast, and square up from it one-twelfth of the breast, as a guide for the front of the scye.

Draw a line from G, through K, for the shoulder-seam, and add on or deduct from it according to the alteration made in the shape of the shoulder-seam of the back from that determined by the line itself.

Form the neck from G, through B; measure the width of shoulder-seam, and form the scye through the point above L to M, lowering it a little below the line between L and M.

Shape the side-seam from M to N, continuing it below N to the bottom, in a direction governed by a line drawn from H through N.

Add on at front, beyond the line A F, about two inches and a half for seams, and the quantity sufficient to give the necessary amount of ease beyond the actual size, and make what allowance is required for the buttons to stand in, or for the lapel besides.

Measure the length of side-seam by the back, and, making a pivot at A, cast the bottom of the forepart. A V should be taken out at the end of the neck, to reduce it to the length proportionate to the size of the coat, without reducing the width across the chest.

To Produce the Sleeve.

Diagram 5.

Draw the line A F. Mark on it, at B, one-third of the breast-measure; at C, the width of back; at D, one-eighth less than the breast; at E, three-quarters of an inch more than the measure taken to the elbow; and at F, three-quarters of an inch more than the full length of the sleeve, to allow for the seams when sewing in the sleeve, and at the back-scye.

Make a pivot at B, and cast the segment of a circle from D; intersect it at H, by the segment of a circle cast from B, making D the pivot. Shape the sleeve-head from C, intercepting the casting from B to H, at I, which is placed 1 inch nearer to B than to H. Cast from F for bottom of sleeve, making a pivot at C, and intersect the casting at G, by half the breast-measure. Mark backwards from G, the width the sleeve is to be cut at the bottom, and shape hind-arm and fore-arm to fashion.

You will perceive there is a slight difference in some portion of my system of producing the sleeve of a Chesterfield, and that of an ordinary coat.

I have found it necessary to make this deviation, to suit the requirements of this form of Over-coat.

Alteration for Disproportion in Relative Size of Waist and Breast.

Diagram 4.

As no system of cutting laid down for the guidance of the inexperienced portion of cutters, can be considered complete unless some plan is also shown by which the necessary alteration in the shape of the garment may be effected according to the variation of the figure, I have added a diagram representing the forepart of a Chesterfield for a disproportionate man.

As I have drafted the forepart from the front, it is necessary that I should take the difference in size of waist, and that which would bear a proportion to the breast, into consideration, and determine how much of the excess should be allowed on at front.

The back is produced as directed for a proportionate figure.

Having drawn the line A F, from the point E—which is fixed at half an inch more than the natural length of waist from A—mark out to *e*, two-thirds of the disproportion of waist. I have taken for my illustration a man measuring 21 breast and 24 waist—an extreme case, it is true, but the better calculated to show the working of my method of deviation.

The proportionate waist for 21 breast, according to the recognized standard of the trade generally, would be 17½ inches—say 18, to omit fractions. The difference between 24 and 18, is 6 inches. I consequently mark from E to *e*, 4 inches, and draw a line from A, through this new point *e*. On this line, I mark the points B, C, and D, as also the point three-quarters of an inch above in continuation.

For disproportionate figures, the lines C, D, and E, are square with the line A F, as in proportionate cases; but the widths are taken from the line A *e*.

The point M is fixed at one inch *more* than half the breast, from D, but the point L remains at one-third.

From *e* to N, is half the waist, and one-third of the amount of disproportion. As all corpulent figures are small across the chest, in proportion to their breast-measure, it would be inconsistent to allow on the same proportion beyond the actual size as would be correct for a well-made man. I would, therefore, mark less at front beyond the line drawn from A, through *e*—say 2 inches, instead of 2½. I should, by this plan, have all the width required in the lower part of my coat, and the upper part would be in keeping with the difference in make.

As a corpulent figure is usually very upright, from that circumstance, as also from the increase in size of waist, it is necessary to lengthen the front-edge of the forepart. This can be effected by making the pivot to cast the bottom an inch out *beyond* A.

[Our artist has made the round of the sleeve-head much too flat, as any of our readers can see for himself, or by casting.—Ed.]

(To be continued.)

TO THE EDITOR OF THE "GAZETTE OF FASHION."

DEAR SIR,

You published, in your May number, a system for producing ladies' trousers for riding. It appeared at a very opportune time, when the demand for that garment was commencing. From the difficulty in getting at the proper measures, few cutters succeed to their wish, and many altogether decline, for fear of a failure; consequently the directions given by you will be the more acceptable, especially with the guarantee which experience of your system for producing other garments will give to your readers.

In your "Complete Guide to Practical Cutting," you give a guide for the bigness of seat compared with the waist, when the former measure has not been taken, about a sixth more. It would be desirable to know from cutters who have had practice in cutting for ladies, what proportion they find it necessary to allow, as this would render your method more efficient.

Perhaps your ventilating the question may have the effect of adducing some information, and benefit others as well as

Yours respectfully,

"M. T."

TO THE EDITOR OF THE "GAZETTE OF FASHION."

SIR,

All Mr. Anderson's contributions to your work are characterized as evidently originating with a man thoroughly acquainted with the subject he takes in hand, and demonstrate that he is a perfect master of his business, theoretically as well as practically. In his laudable desire to advance the *science* of our branch of trade, he does not to me appear to make sufficient allowance for *facts*, or things *as they are;* and therefore his suggestions frequently involve an amount of trouble, and a risk of failure in producing the desired effect, which are prejudicial to the intention he has of improving the fit of garments. There is a certain amount of exaggeration in the shape of his patterns, which startles an old practitioner, and is apt to mystify the mind of a novice, who sees the plan without at once comprehending the purport.

In the diagram of a pair of trousers contributed by your talented correspondent in the last number of your magazine, the arrangement of the under-side is of the character I have noticed.

In *your* directions for making them up, you state that "the curved edge of the upper part of the seam, across a portion of the seat from 2, on the line drawn from 4½ to 7½, on the line drawn from 9, must be stretched, to correspond with the length of the convex edge," &c., &c. This plan may have a good effect when properly and carefully carried out, *but* supposing the journeyman do not take the necessary pains, what sort of a result should we then have produced? He would find the lower edge too long for the upper, and would naturally reduce the length at the side-seam, and by so doing deprive the garment of the very advantage which Mr. Anderson intended it should possess.

I could almost wish that your correspondent could devise some simpler and easier method of ensuring the benefits he wishes his customers and others to enjoy, and not place us so much at the mercy of our workmen to carry out his plans.

He may have the good fortune to employ sound practical men, such as we find in the workshops of *some* of the tailors in Paris—men who only require to be told what result is desired, to ensure its being produced. But he, being a practical man himself, cannot but be aware that many of us in the provinces are badly off in this respect, and cannot depend on realizing more than the common run of fair workmanship. When any little difficulty—such as sewing the seam across the seat, as shown on diagram 1 in your July number—comes before us, our journeymen get confused, and, magnifying the trouble, are safe to make a muddle of their task, and get us, probably, in ill odour with our customers, whom we have taken extra pains to please. In houses where price is of no moment, provided good workmanship be obtained, the principals can ensure efficient workmen, and can afford to pay them the time they take in carrying out any plan of the cutter. These, however, form the exception, unfortunately, in these days of competition, and not the rule.

I am, Sir, your obedient servant,

"ALPHA."

RUMOURED ALTERATION IN THE UNIFORM OF THE ARMY.

For some time rumours have been in circulation of an intention, on the part of the War-Office authorities, to make an important alteration in the uniform of the army, by introducing a looser form of tunic. We cannot, however, learn that as yet any decision has been arrived at as to shape. The question was recently mooted in the House of Commons, but nothing definite was obtained in reply. We believe, however, that some experiments have been made with a patrol-jacket, fastened round the waist by a belt, but it has been confined to a few soldiers of some of the regiments of the line, and as yet no conclusion has been come to as to its advantages in shape over the present tunic.

SHOOTING-DRESS.

In anticipation of the period when one of our favourite national sports will be resumed generally throughout the country, it is our duty to lay before our readers illustrations of the newest and most fashionable forms of costume for this particular pastime. We have, consequently, had one of the plates which we issue with the present number prepared by our artist with this special view, and have illustrated the two favourite forms of shooting-dress for the season.

On the first figure we have represented the style of jacket known as the "Norfolk Shirt," or by some as the "Sandringham Jacket." We do not introduce this form as a *novelty*, as of course our readers are as well aware as ourselves that it has been for some few years before the trade. Our motive for making it the subject for illustration is, that it continues to be patronized, and, from its character and ease, will, in all probability, long remain a favourite form for shooting or to be worn in the country.

The Norfolk Shirt is made with a small *stand*-collar, cut off at front, with a narrow turn-down collar, and to button up high, or with a small roll-collar, as represented on our plate. It is fastened at front by four buttons and holes, the buttons not being placed far in from the edge. A broad "box" plait is formed at the centre of the back, extending from the top to the bottom, and is sewn in with the collar. A similar plait is formed down the front of each forepart, also extending to the bottom of the skirt, and is sewn in at the neck when the collar is put on, so as to retain the form of this particular style of plait. A band is sewn on to the back at each side of the centre plait, and is fastened at front round the waist by a button and hole. It is usual to sew two buttons at one end of the belt, one behind the other, to admit of the wearer using either to suit his convenience. The sleeve is large, and gathered on at the bottom to a narrow wristband, which is fastened by a button and hole, and the corners rounded off. A shoulder-strap of leather is sewn on to the shoulder, to counteract the wear by the friction of the barrel of the gun when carried.

There are pockets in the skirts, with deep flaps, the ends rounded off, and one in each forepart, with the opening of the welt parallel to the front-edge, and kept closed by a button and hole. The fulness of this garment is confined principally under the arm by the belt. The edges are turned in, and stitched rather broad.

For this form of shooting-dress, checked and broad mixture Cheviots are best adapted, and show to most advantage. A greater latitude of patterns would be tolerated in this particular style than in a fitting jacket, as that shown on the other figure.

The buttons are either covered, or made of horn or smoked pearl.

The waistcoat, to be worn with the Norfolk Shirt, may be made in any shape to fancy, as it is nearly hidden. Perhaps a single-breasted waistcoat, cut to the length of that shown by the pattern we publish in diagram, but made without a collar, and to button up high, is the most appropriate. It can be made of the same material and pattern as the "shirt," or of drab or slate leather, which makes up very well. There are generally four pockets with small flaps—two on each forepart.

"Knickerbockers," which are most in keeping with this form of shooting-jacket, are cut as represented by the pattern on diagram 8. They are gathered on to a narrow garter, and are fastened below the knee with a small buckle and strap. They have a waistband, and are made with a fly-front. Some have a strap and buckle behind instead of braces. There are usually pockets in the side-seams.

We have quite a different style of jacket on the other figure on this plate, which we have selected for our pattern in diagram. It is cut long in the waist, but, as we have before stated, the hip-buttons are not placed at any considerable distance apart, nor is the side-seam much sprung out at the bottom.

The back-scye is rather broad. The forepart is cut quite easy to the measure, in fact many trades cut their shooting-jackets large enough at the waist-seam to allow of their being buttoned. There is rather a bold but short lapel, the corner of which is rounded off, and the end of the collar made to correspond in style. Four buttons and holes are the usual complement at front. The skirt is short, and only sufficiently full to give the necessary freedom over the hips. It is cut off at front to run with the edge of the forepart, when not cut large enough to fasten to the waist-seam, and the corners well rounded off. There are flaps in the waist-seams with pockets under, and one in each breast outside, with a broad welt, or with flaps. Some have "pouch"-pockets both to the foreparts and skirts, and a small cap-pocket with a flap only. The sleeve is full to below the elbow, but moderately close at the hand. Cuffs, or *imitation* cuffs, are worn, with a hole and button.

The large and stylish checks in "heather" and "Cheviot," which have been recently introduced to the trade, are well adapted for shooting-jackets, and, when made up, have a very stylish appearance. The vest and "Knickerbockers" may be made to match, or the latter only, and the waistcoat of a different pattern or material. The style of waistcoat illustrated on this figure is that we have recommended to be worn with the Norfolk Shirt.

Velveteen—an article of which we have now such beautiful specimens, and in such perfect colourings—is much approved of by many sportsmen, and certainly, when well made up, we know of no article which can compete with it for effect, provided it be worn by a stylish man, with everything to correspond. The rich shade of bronze brown, and the full shade of brown, are both in good taste.

MORNING-COATS.

We have represented two distinct forms of this make of coat—one double-breasted, the other single-breasted. The former is cut to a medium length in the waist, and the back has no particular feature to deserve noticing. The lapel, which is cut on to the forepart, is broad at top, and rather straight, but is very narrow at the bottom, or, in some cases, terminates in a point, as the front-edge of the forepart is cut away at the bottom. There is not much round added on at the outer edge in the centre. There are five holes marked up, but the bottom one cannot be used. The collar is still worn low in the stand, but deeper in proportion in the fall. It is cut off a little at front, and square. The skirt reaches to below the middle of the thigh. It is cut off to run with the edge of the lapel, and rounded off at the bottom. There are flaps in the waist-seam, of a moderate depth, but it is not usual to have pockets under them. The sleeve is cut easy, with a slight round at the hind-arm, and with a cuff formed by a row of stitching to correspond with the edges.

Cuffs are coming into general wear; they are not very deep, and have one or two buttons. Sometimes there are holes as well, but they are most frequently made with the buttons sewn on only, or with a button on both top and under sides.

The single-breasted morning-coat, as represented on one of the figures, is much in the same style as the double-breasted in general details, but has a rather bold lapel cut on at top of the forepart only, and not extending below the top hole. The corner is well rounded off. There are four holes and buttons at front of the forepart. The skirt is rather long in proportion to the body, and is cut off to run with the front-edge of the forepart. The collar is rather deep in the fall, and heavy at front. The skirts are made plain, without flaps at the waist-seam.

Small checks and ribs in fancy coatings continue to be the general wear, in blue, mixture, and full shades of brown.

Waistcoats for morning wear may be either double or single breasted, without a collar. We have shown both styles. They should be cut moderately long at front, and, if single-breasted, the lower button should be placed at a little distance from the bottom of the waistcoat, and the front-edge cut off at an angle to form a miniature skirt.

Double-breasted waistcoats are made to button up with four buttons and holes, or with three only, according to the figure or age of the customer.

FROCK-COATS.

Our patrons are presented with the representation of two styles of this garment: one—suitable to fine, warm weather—single-breasted, with a handsome roll-collar, and the turn at front extending almost to the bottom of the forepart; the other, double-breasted, with a bold lapel and turn, and two buttons only fastened.

The rolling collar, whether to a dress-coat, a frock-coat, or to an Over-coat, always presents a stylish appearance. It is particularly elegant in effect, and invariably tells to advantage if the materal of which the coat may be made is first class in quality and of an appropriate colour. We have no novelty in detail to notice since we last described this make of coat. We scarcely think that the round of the lapel is quite so decided as recently reported, or that the turn of the front is so broad. As shown on the figure, it is now sufficiently wide and long for effect.

The waist is moderate in length, and the skirt short and plain. The coat is cut easy at the waist-seam, but not very full at the chest. The collar is low and rather deep, and the sleeve easy to the arm, with a plain round cuff. The skirt of the rolling-collar frock-coat is cut off at front, so as to give a lighter appearance to the coat generally, which is not intended to be worn buttoned. The edges are trimmed with a narrow silk braid, and the roll faced with silk.

Morning-trousers, as shown on the different figures on two of the plates, are cut straight to the leg, but to spring out a little on the foot. Stripes and checks, of various dimensions and widths, continue the most fashionable styles, and there is little doubt but they will have a run in the winter goods. Borders may be partially neglected in consequence, as the two are not necessary.

There are few tailors of any standing but must be sensible of the great changes which have taken place in the character of the several articles for dress worn during the summer season, and cannot but remember the style and makes of the different goods which were formerly in fashion during the warm weather. It is sometimes contended that our seasons have undergone a decided change, and it is accounted for on a scientific ground. We are not sufficiently learned to enter on to this view of the question, but have been struck with the change in this respect within our memory.

Formerly printed quilting, thin "padded" drill, and "grass" cloth, were generally in wear during the brighter days of the summer; and their colours, both in appearance and wear, were duly appreciated by the wearer.

Then, for trousers, we had nankeen, drill, and gambroon, all of which were suitable and becoming.

For light frock-coats, ladies' cloth was commonly made up for the summer. All this had a decidedly beneficial effect upon our trade, as, with the change of weather, so a change of garments was necessary.

Now, when we have a run of warm weather, as that with which we were lately visited, we hear of complaints of heat in all directions, although the opportunity for mitigating the amount of inconvenience rested, to a certain extent, with the sufferers themselves.

Our neighbours across the Channel are wiser in this respect than ourselves, as they still retain the articles which we have mentioned, and adopt some of them even for coats.

What can possibly be more agreeable in wear, or look more becoming for the country, than a white drill jacket or morning-coat—a favourite dress for gentlemen in France when in the country. Made up smartly and with care, it has a very gentlemanly appearance, and imparts a style to the wearer.

Nankeen is also used for this purpose, but principally in the shape of a lounge-jacket.

The whole costume—coat, vest, and trousers—is made of either of these materials.

Our correspondent and contemporary states in his work, speaking of white drill for summer costume, "It is always in good taste, and becomes every one in easy circumstances. It may be worn in the grounds of a country house, as also in the country, and is freely admitted on visits to one's neighbours. When the weather is a little overcast, and so clear and delicate an article might appear a little inconsistent, alpaca in colours forms an agreeable substitute, both for the coat and waistcoat, as, while not contrasting with the temporary dullness of the weather, it possesses the qualities which render the drill so pleasant in wear. It appears that the jacket, or coat and waistcoat, whatever the article, are usually made of the same, and the only relief is in the pattern and style of the trousering."

Writing on frock-coats, our contemporary remarks: "The frock-coat, when worn at dinner, or on occasions when the *etiquette* of dress is observed, is generally made of a superfine cloth, in black or some dark colour. The collar is very low, the turn moderately wide, and turning sufficiently low to display a large amount of the shirt or waistcoat. It is made to fit in to the figure, and the waist is cut about two inches below the natural length. The skirt is cut off a little at front, so as to run with the front of the lapel. The sleeve is of a medium size, and has a round cuff, formed by a row of stitching similar to that on the edges."

A much greater latitude is observed in France in gentlemen's dress than in this country generally, although we have recently witnessed some innovations to which the eye does not become immediately accustomed, and at which, for a time, our idea of consistency is somewhat startled. We some short time since, when writing on evening-dress, and on dress-coats, remarked that black trousers might be advantageously replaced by some light and pure colour, and referred to the pale shade of drab and slate, or grey, in doeskin, worn with dress-coats in France. The idea has been borrowed in this country, as at the *breakfast* given by Her Majesty in honour of the Pacha of Egypt, in the gardens of Buckingham Palace, the gentlemen wore blue dress-coats with gilt buttons, white waistcoats, and grey trousers. Court *etiquette*, perhaps, required the dress-coat to be worn, but the novelty consisted in dispensing with black trousers or breeches, and adopting a colour which has hitherto only been tolerated with a frock or morning coat. After the recent alterations in Court-dress, we shall not be surprised to find other changes in our present notions as easily carried out.

DESCRIPTION OF THE PATTERNS IN DIAGRAM.

PLATES 1411 AND 1412.

Diagrams 1, 2, and 6, are the pattern of a shooting-waistcoat. It is cut long, and single-breasted, with a small collar to turn, and is made to button up high.

Diagrams 3, 7, 10, 11, and 12, are the pattern of one of the styles of shooting-jacket which are now being prepared for the ensuing season by the leading trades in town.

We are approaching the extreme length to which the waist of a shooting-jacket used formerly to be cut, but without, at the same time, adopting the width at the bottom of the back, which at that period characterized this form of garment. Shooting-jackets are produced to fully an inch larger than the real measure, so as to ensure perfect ease in the action of the body, and are cut quite easy at the waist.

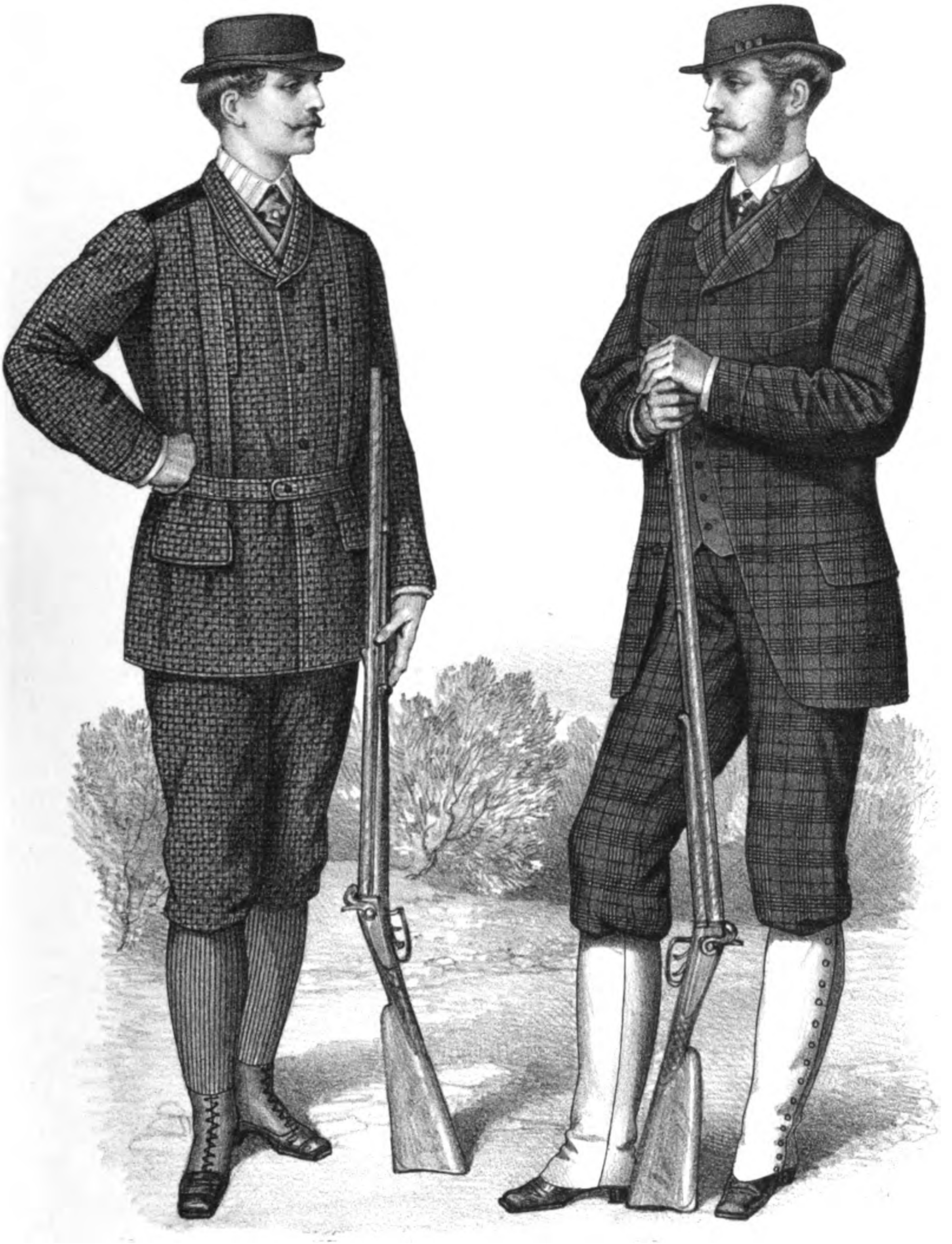
Diagram 8, is the pattern of a pair of "Knickerbockers," to complete the dress.

It will be observed, by comparing this pattern with others that we have previously published, that it is not cut with so much fulness as formerly was fashionable. In other respects, the "Knickerbockers" are made up as we have repeatedly described.

Diagram 4, illustrates the deviation recommended to be made by our correspondent, "Sartor," in his Universal System, when producing a Chesterfield Over-coat for one class of disproportionate figures —viz., when the waist is out of proportion to the breast.

Diagram 5, illustrates "Sartor's" system for producing the sleeve of a Chesterfield.

Diagram 9, illustrates the plan of producing a Chesterfield for a proportionately made man, and is a continuation of the Universal System, by "Sartor," now in the course of publication exclusively in our pages.



Paris, Lacour & Morin dess: *Imp Lemercier & Cie. Paris* August 1869

GAZETTE OF FASHION

BY EDWARD MINISTER AND SON.

London 8, Argyll Place, Regent Street, W.

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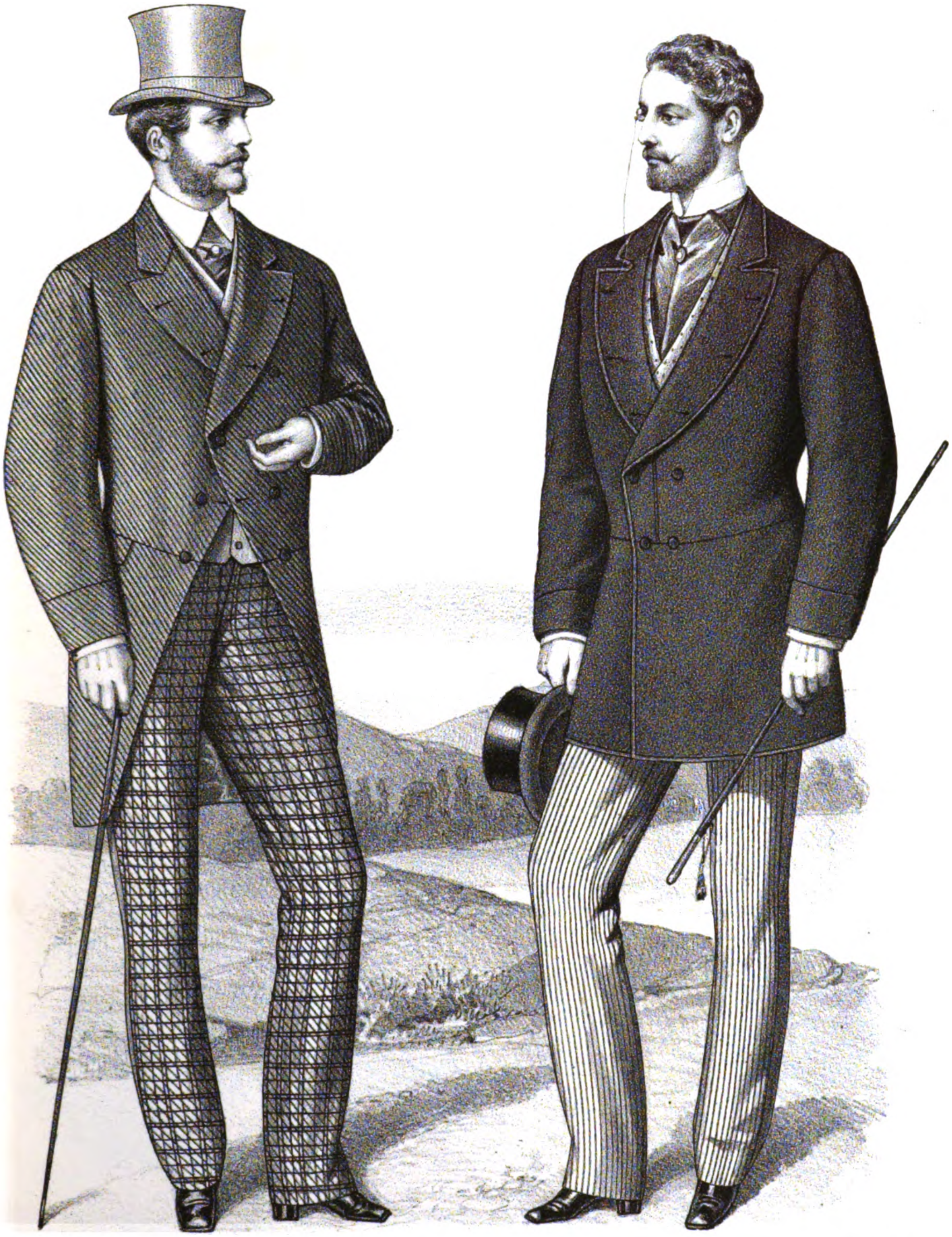

Paris, Lacour & Morin dess. Imp Lemercier & C^ie Paris August 1869

GAZETTE OF FASHION

BY EDWARD MINISTER AND SON.

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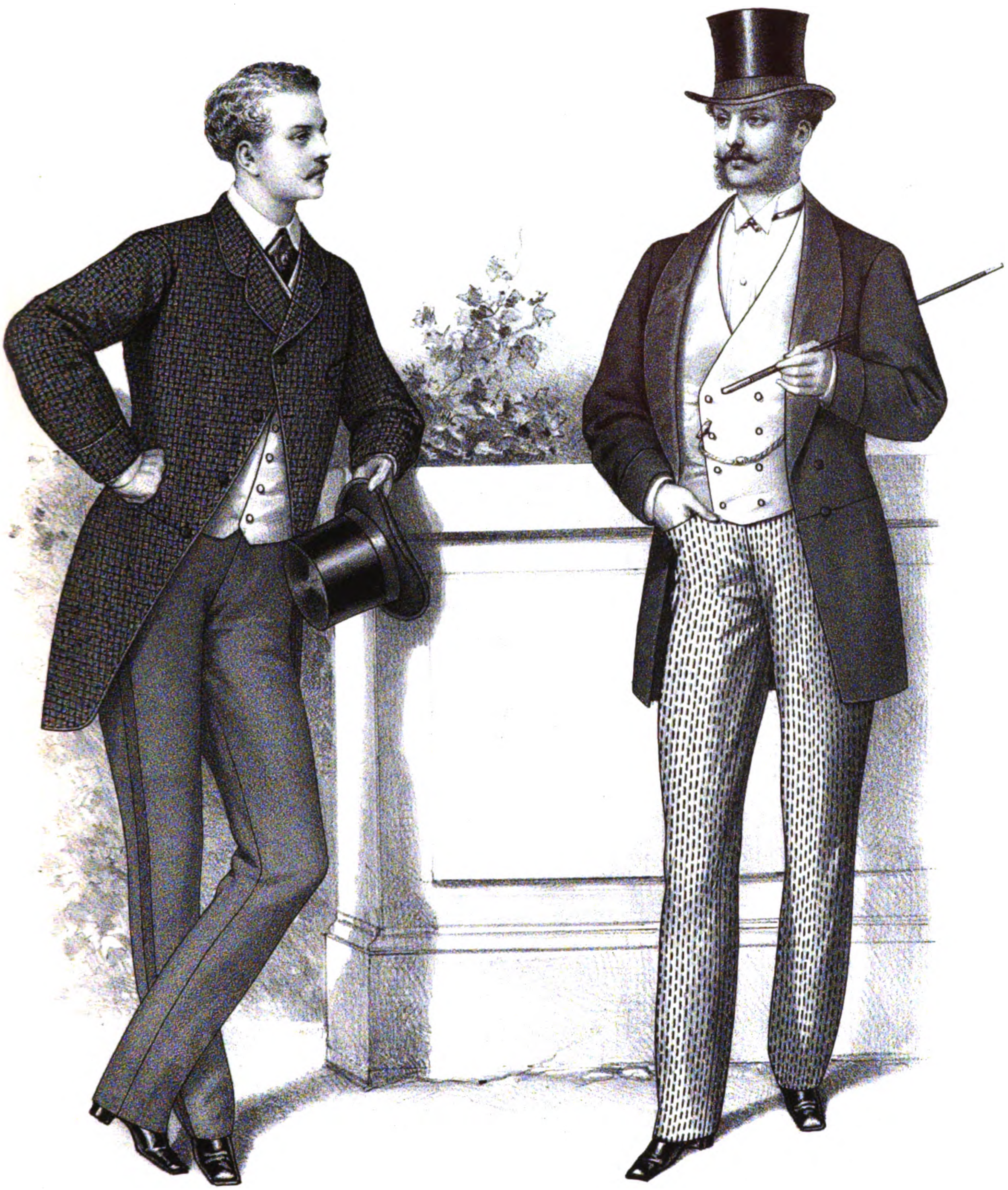

Paris. Lacour & Morin dess. Imp Lemercier & Cie Paris August 1869

GAZETTE OF FASHION

BY EDWARD MINISTER AND SON.

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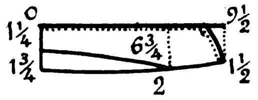
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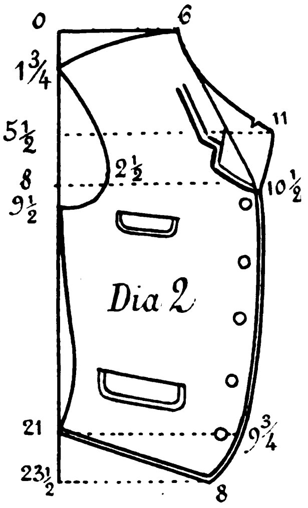
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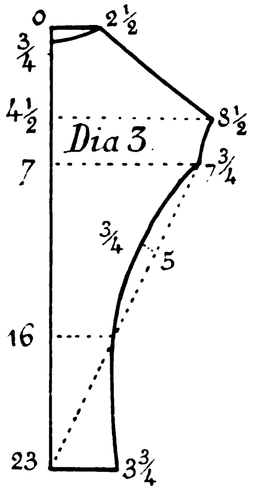
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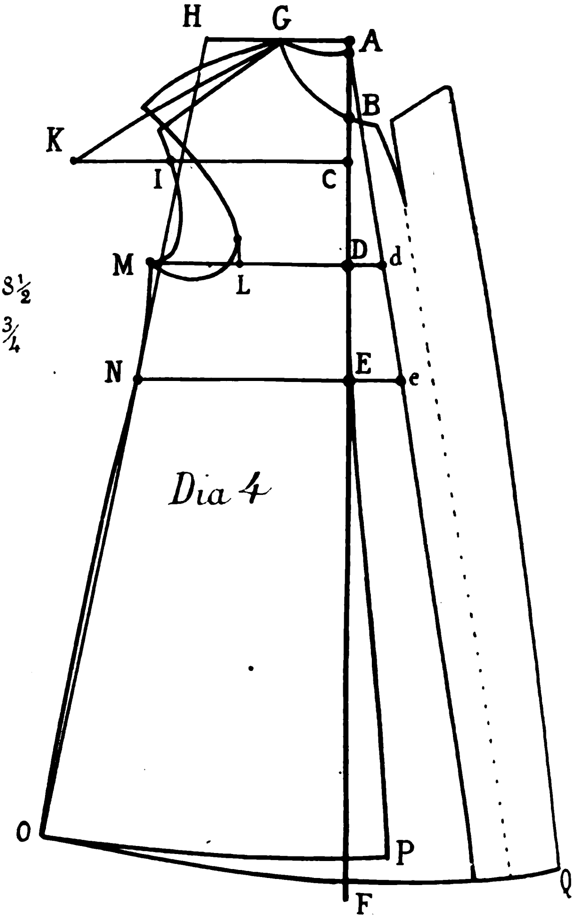
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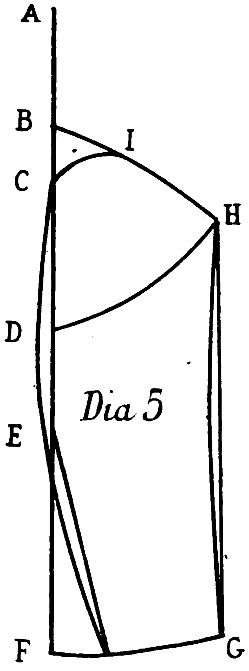

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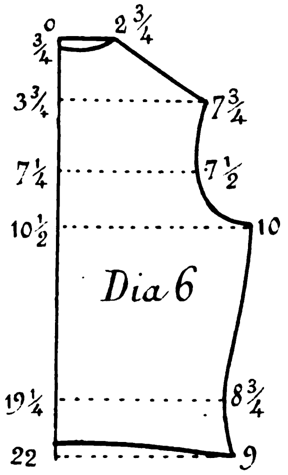
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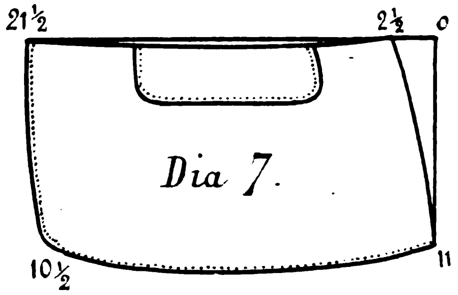
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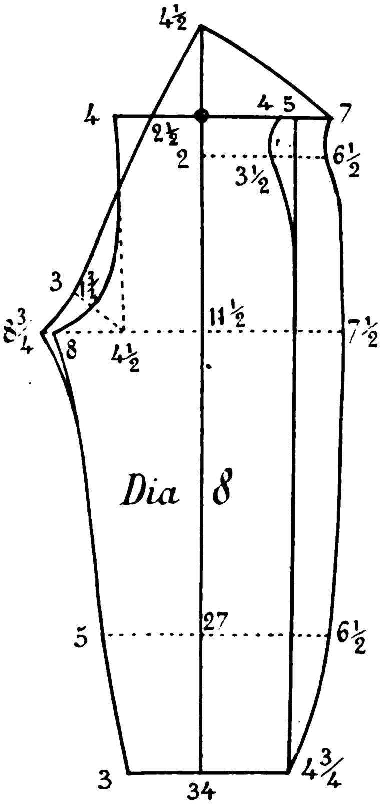
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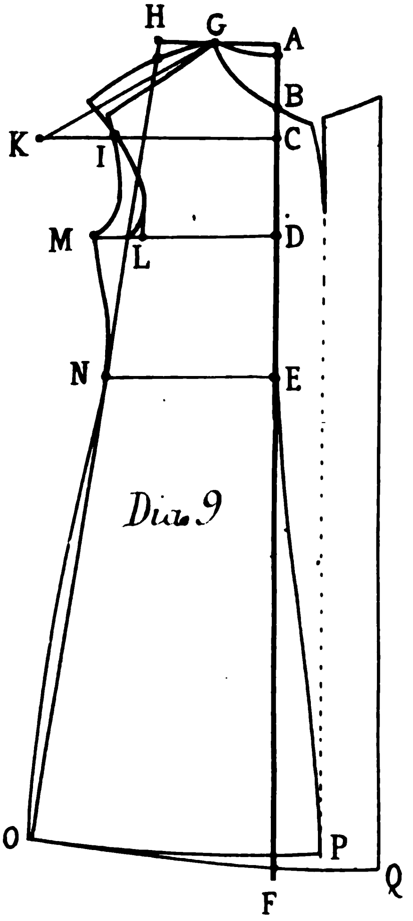
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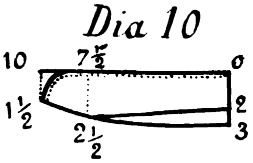
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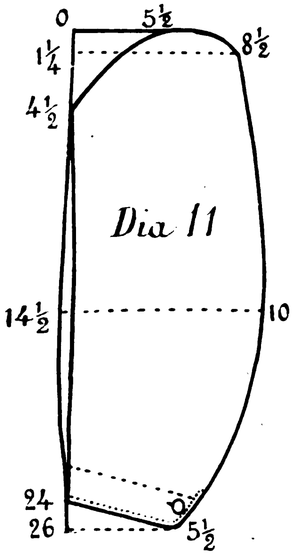
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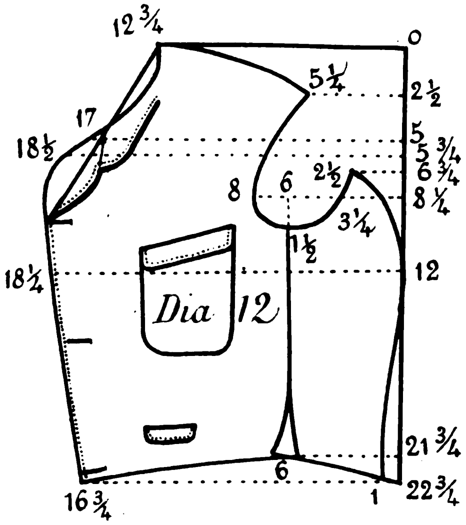
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1
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Imp. Michelet, 6, R du Hazard, Paris

GAZETTE OF FASHION,

AND

CUTTING ROOM COMPANION.

BY

EDWARD MINISTER AND SON,

Tailors and Habit Makers to Her Majesty,

No. 8, ARGYLL PLACE, REGENT STREET, LONDON. W.

No. 281. September 1, 1869. Vol. 24.

The Eclectic Repository.

"A gatherer and disposer of other men's stuff."—*Wotton.*

UNIVERSAL SYSTEM OF CUTTING.

By "Sartor."

(*Continued from page* 25.)

TO THE EDITOR OF THE "GAZETTE OF FASHION."

Sir,

I should have been gratified if any comments had been made, by some of your readers, on the principle of my system, which you have lately published in your pages, as I should then have been convinced that it engaged the attention of a portion of your numerous patrons. I will not, however, deduce from this circumstance that my remarks have been passed over as worthless, or as not containing any new feature in cutting, but wait with patience the appearance in your work of any criticism, whether favourable to my views or condemnatory of my method.

I am not so prejudiced in favour of my plan of cutting as to fancy it better than every other hitherto invented, or that I alone have arrived at the height of the science of our trade. I am perfectly aware of my shortcomings in practice; and it was the knowledge of that disagreeable fact, which made me anxious to discover some plan on which I might place confidence, and lessen the uncertainty under which I had previously laboured in cutting.

Having after some little trouble succeeded, in my own opinion, in framing a method which would bear the test of practice, as I am not a teacher of cutting, and therefore not likely to be affected by my plan being made known to the trade generally, I unhesitatingly sent it to you for circulation, supposing you discovered anything in it which would induce you to give it the publicity its appearance in your far-famed work would ensure.

As I have before stated, it is simple; the deviations for disproportion in figure are sufficiently clear; and it is not confined to any fixed style.

As my further contribution to your pages, I now forward the directions, according to my system,

To Produce a "Sac" Over-coat.

Diagram 9.

To Draft the Back.

As in the directions published in your last number, for determining the size to which this or any other loose form of coat shall be proportioned, relatively to the actual measure of the customer, I will merely repeat that it must be left to the judgment of the cutter, or regulated by the style or material of which the coat is made, to fix the size which is considered necessary to be substituted for the actual breast-measure, according to the compass which is required in the coat. At the same time, additional width in the coat may be given without necessarily producing the whole of the garment larger.

Draw the line A F, and on it, at B, mark one-sixth of the size to which the coat is to be proportioned; at C, one-fourth; at D, one-half; at E, the natural length of waist; and at F, the full length of the coat. At E, mark outwards from the line any quantity which may be determined for *compass*—say, for instance, 2½ inches—and draw a line from A, through this point, continued to P, at the bottom of the coat, for the centre of the back. As it is usual to cut the back whole, this new line will represent the double edge of the cloth; consequently, if it be preferred to produce the back at once from the cloth, the point E must first be marked in from the edge, according to the fulness to be given in the coat.

In continuation of the line A F, mark up above A, three-quarters of an inch; and, square with A F, mark from this point to G, one-sixth of the breast, for the width of the top of the back.

From C, square with A F, draw the line C K. Mark on it, at I, 1 inch less than half the breast for the width of back, as this style of coat is always produced easy; and at K, two-thirds of the breast. Draw a line from G, through K, to determine the position of the actual shoulder-seam, or of one to deviate from, according to fancy.

To determine the proportionate width of back, according to the amount of fulness which it was intended to introduce into the coat, and which regulated the quantity marked *out* from E, square with A F, draw the line D M, and make the width between these two points one inch more than half the breast. Mark on the line drawn from the point above A, to H, half the quantity marked out from E, and draw a line from H, through M, for the spring at the bottom of the side-seam. This does not necessarily fix the width of the back at the bottom, but whatever alteration in width is made from that determined by the direction of the line from H, the same quantity must be added or deducted from the width of the forepart. Shape the top of the back from A to G, and the back-scye from the end of the shoulder-seam. Make G a pivot, and cast the bottom of the back from F.

To Produce the Forepart.

Having marked the several points, B, C, and D, raise the shoulder-seam about an inch above the line drawn from G, through K, to give a certain length which adds grace to the hang of the coat, supposing the shoulder-seam of the back to have been allowed to remain as drafted, or, if otherwise, mark the addition or deduction necessary to preserve the balance.

Mark from M, on the line D M, to L, one-eighth of the breast, and upwards, from L, one-twelfth of the breast. Form the scye—having measured the width of the shoulder-seam of the back—through the point above L, to M, lowering it a little from the line between L and M, and a little in advance of the point I, on the line C K. Draw a line from H, through M, and continue it to the bottom of the side-seam. Add on beyond D, at front, two to two and a half inches, and half as much more at Q, from F. Draw a line through these two points, and add beyond it whatever quantity may be required for width of lapel, or for the buttons to stand in from the edge, if the coat be single-breasted. Form the neck from G, through B, and continue it to the top of the lapel, but deducting about three-quarters of an inch for a V. Cast the bottom of the forepart by a pivot made at A.

To Produce the Sleeve.

Diagram 11.

The directions I gave for producing the sleeve of a Chesterfield Over-coat, will equally apply to the "Sac;" but as some of your readers may not be in possession of your August number, I will repeat my instructions.

Draw the line A F. Mark on it, at B, one-third of the breast-measure; at C, the width from C to I, on the back; at D, one-eighth less than the breast; at E, *half* an inch more than the measure taken to the elbow; and at F, *half* an inch more than the full length of the sleeve, to allow for the seams when sewing in the sleeve.

Make a pivot at B, and cast the segment of a circle from D; intersect it at H, by the segment of a circle cast from B, making D the pivot. Shape the sleeve-head from C, intercepting the casting from B to H, at I, which is placed one inch nearer to B than to H. Cast from F for bottom of sleeve, making a pivot at C, and intersect the casting at G, by half the breast-measure. Mark backwards from G, the width the sleeve is to be cut at the bottom, and shape hind-arm and fore-arm to fashion.

As the scye of the forepart is rather small, in consequence of the width of back, the sleeve-head need not be so round as in other forms of coats; and as the quantity from the line A F, opposite to C, is simply allowed on for additional compass in the back, it should not be taken as a part of the width of the back in fixing the position of the point C, but only the width from C to I, as we have directed.

Alterations for Disproportion in Relative Size of Waist and Breast.

I have not considered it necessary to give a special diagram to illustrate the directions for effecting the necessary alterations in the shape of the forepart, as a reference to that published in your last number will sufficiently explain my plan.

It must be borne in mind that the alteration made for disproportion in the relative size of the breast and waist, is made quite independently of the allowance directed to be made for excess of width for *style* only; but as corpulent men do not require their clothes produced either so large to their measure, or with so much fulness as thin or proportionately made men, the cutter can exercise his judgment in adding on at front, beyond D, on the line A F, as also in the quantity taken into account when determining the position of the point H, to govern the direction of the spring-line for the side-seams.

When drafting the diagram to show my method for making the alterations necessary for a corpulent figure, I selected certain measures, which, although rather to the extreme, still were suited to my purpose on that occasion. I do not, however, conceive that any cutter, when measuring a man of such *disproportions*, would advise him to adopt the "Sac" form of Over-coat, as the compass in it—and which, unquestionably, on well-made men, gives the character to the style—would have the effect of making the disproportion in the size of the waist still more apparent, by the quantity of cloth which would necessarily be in the coat. A moderately close-fitting Chesterfield form of Over-coat would be far more appropriate in appearance. I merely mention this in case any of your readers might, without reflecting, take the same extreme measures to draft a disproportionate "Sac."

(*To be continued.*)

TO THE EDITOR OF THE "GAZETTE OF FASHION."

Dear Sir,

Your correspondent, "M. T.," whose inquiry appeared in your last month's number, is not the only cutter who has been puzzled, when required to produce a pair of riding-trousers for a lady.

The "lady's-maid" usually comes in to his assistance, but the necessary information is not always at command; and in that dilemma he is reduced to his judgment, as to the proper lengths and widths.

In my practice, I have found it safe to allow rather more than half of the waist more for the circumference of the seat, instead of one-sixth only, as usually the proportion in men. For the length of leg-seam, the measure taken from the centre of the back to the small of the wrist, or where the hand is attached to the arm, will be found, in the majority of cases, a safe guide. The rise may easily be ascertained, by the measure taken from above the hip to the length of side-seam.

I do not say that this is an infallible guide, as some ladies—like men—have disproportionate arms in length to their height; but, as a rule, this measure will be found of great assistance. Provision can easily be made, when trying on, for any deviation from this proportion.

Any of your readers can satisfy himself of the probability of this measure corresponding with the length of leg-seam, by trying it on several of his customers, of different heights, or by referring to his "measure-book."

I am, dear Sir,
Yours faithfully,
"X."

PHILANTHROPIC SOCIETY OF MASTER-TAILORS OF PARIS.

On a former occasion, when referring to this society, which is composed of the principal tailors in Paris and the large provincial towns in France, with a few members in foreign countries, we noticed the circumstance of a sub-committee being formed, of a few of the leading members, to superintend the execution, each season, of a plate to illustrate the several styles which the society recommended to be adopted by its members. We alluded to the brevity of the descriptive matter which accompanied the coloured plate, as, in our opinion, scarcely sufficient for the purpose in view in issuing it. We have lately been placed in direct communication with the society, and, having made an exchange of our "Report of English Fashion" for their special report of their own particular styles, it may be of some interest to our readers to have a *résumé* given to them. We are, of course, perfectly aware that the information can be of no value to our patrons, so far as the practicability of their adopting the styles in their respective connexions. We do not offer our observations with any such idea, as, considering that copies of the plate are only supplied to members of the society, and that they are requested not to communicate the information outside the mystic circle, we should be guilty of an unpardonable abuse of the privilege especially accorded to us, in divulging any of the secrets of the select committee.

It is the fact that the summer season is over that induces us to refer now to the contents of this plate, and more with a view to drawing a comparison between the styles adopted in this country, and also by us introduced all over the Continent, and the special styles which this body of leading trades agree to adopt themselves.

The plate consists of ten full-length figures, carefully drawn, illustrating the several styles of dress for evening wear, promenade, *négligé*, riding, and ladies' riding-habits.

For evening-dress the committee recommended a blue dress-coat, moderately long only in the waist, lapel of a medium width, with five holes worked in it. A long and bold turn to the front of the coat, extending to the waist-seam, and to lie flat on the chest. The collar low in the stand, and narrow, and worked up to sit snug to the neck. Frock end, and sloped off, and square. The top of the lapel rather pointed and square. The sleeve easy to the arm only, and with a medium width round cuff. The skirt short, rather narrow at top, but wider at the bottom in proportion. Gilt buttons; cloth collar and facings; skirts only lined with silk. Edges turned in and stitched.

White quilting waistcoat, with a roll-collar, opening very low, and fastened with three buttons and holes.

Grey *dress* doeskin trousers, fitting easily to the leg, but not straight.

Frock-coats for dress, of black cloth, moderate lapel, with five holes in it; long turn to the bottom, and broad. The end of the collar of the same width as the top of the lapel, and with but little light between. Short skirt and scanty. Waist rather short. Easy sleeve, but without any tendency to the "peg-top" style. Round cuff, as for dress. Silk breast-facing to the back of the holes. Plain edges, and side-edges to the plaits.

Another is made of a narrow diagonal rib in a bronze shade of brown, buttoned up with two buttons at front, and the silk lapel-facings carried to the very edge.

The hip-buttons are rather wide apart, and the back broad at top. The side-seam is moderately curved, and the back-scye of the average depth.

Waistcoat of white drill or quilting, double-breasted, with a broad rolling collar; cut moderately long, and a little pointed at front. Four holes in the lapel.

Morning-trousers are plain in style, but made to fall a little on the boot. We do not notice any borders at the side-seams. They are either made up plain or with a narrow lapped seam.

Morning-coats are represented single-breasted. Short in the waist, and in the skirt. Fastened at top with one button and hole only, and but a small turn; or with a bold turn, and the second from the bottom of the four holes at front only fastened. The lapel is quite as wide as on the frock-coat, and the collar is of the same shape and form. The front of the forepart is cut away from the hole, and the skirt made to run with it. The corners are either rounded off or square to fancy. The edges are turned in, and stitched narrow. There are no flaps to the skirts, either in the waist-seam or below. The sleeves are represented as merely easy to the arm, and plain at the hand, without either cuff or button.

As a light Over-coat, the Chesterfield form is recommended. Cut rather loose to the body, and short. The back of a moderate width, and a short opening left at the bottom of the back-seam, with a ketch. Single-breasted, with a fly at front, and four holes. A bold and long turn; narrow and low collar, with a small square end well sloped off. Edges stitched narrow. Pockets across the front of the skirts, with small flaps, and one outside the left breast, with a narrow welt. Medium sleeve, with a round cuff. Fronts of foreparts faced with a narrow strip of cloth like the coat, and striped silk to meet it.

The style of riding-habit suggested for the season is single-breasted, buttoned up rather high, and with a small lapel to turn back on to the breast. The waist short, and the hip-buttons wider apart than we are accustomed to place them in this country. The side-seam curved to an average extent, and the back-scye deep. The back not cut very broad across to the sleeve-head. Full sleeve, easy at the hand, and plain. The small jacket-skirt rounded at the bottom, and the top extending along a portion of the forepart, towards the front-edge. The train is cut to much the same length as made in our best trades, but there is rather more fulness in the upper part of it. A rich shade of green, in superfine cloth, is advised. The edges are quite plain, and merely stitched.

It would be quite an impossibility to make up garments plainer than the sub-committee recommend to the members of the society. In this respect the styles present a marked difference compared with the amount of trimming used in our best houses; and one cannot but remark that our styles evidently suggest those which our friends are advised to adopt, as they bear so close a resemblance as to leave out all doubt of their origin.

We fear our subscribers would find fault with us, as publishers, were we not to give them more information each season than the members of the Master-Tailors' Society of Paris have furnished to them in their half-yearly report. Those details which to a tailor, either at home or abroad, are of the most vital importance, would appear to be entirely disregarded, or, if touched upon, are slurred over in so brief a manner as to render the information next to useless. In our opinion, it is not sufficient to issue a coloured illustration of the newest styles; they should be accompanied with that particular information which is to enable the tailor to make up his trade to correspond with the representations, otherwise the coloured plate is but a picture to show customers as the types of the new styles.

CLEMENTS'S
PATENT DAMPING APPARATUS FOR THE CUTTING-ROOM AND WORKSHOP.

Few of our readers but must, in the course of their connexion with the trade, have experienced the annoyance caused by undamped or imperfectly damped goods, and have had complaints from their customers of the patches of gloss on their coats or trousers, or of the dull appearance, in places, from the effect of a passing shower. In some trades, to ensure their goods being well or specially damped, a holland sheet is saturated, and the *cut* folded up in it, and allowed to remain for a given time. This, however, is but a slow process, and could not be carried out in a business of any magnitude. It is an old saying that "necessity is the mother of invention," and we presume that the knowledge of the annoyances to which we have referred may have, in some measure, suggested to the inventor of the Patent Damping Apparatus the idea of providing a means within the reach of every tailor to effect the damping of his own goods.

We all know the time a journeyman expends in pressing, on a damped cloth, during the progress of making a garment; it is this loss of time that the inventor claims to save, independently of performing the task in a more efficient manner by the assistance of his Hand Damping Brush, as he gives the comparative time occupied by his patent as ten minutes, to four hours by hand or the old method by the iron.

The steam generator is a cylinder half filled with water, which is heated by means of a gas ring, with jets placed underneath. In the lid is fixed a short piece of piping, with a cock, and to it is attached a flexible tube. When the steam is generated, it passes through this tube to the end of the handle of a large brush, and then through it, communicating with the bristles. Whilst this is evaporating, the brush is moved gently, in the direction of the nap, over the surface, and the result is, to use the inventor's own words—"The garment, when finished, is as smooth and well pressed as if the gloss left by the iron had not been removed; the streaky and patchy appearance of the garment, which cannot be prevented under the old system, is quite removed, and the raising and thickening of the edges and seams entirely obviated."

Another invention is the Steam Counter Brush, which is to be used on a counter, for damping goods in the piece. The apparatus consists of two long brushes, on a frame, which is fixed by screws to the counter, and the flexible tube from the steam generator is affixed to one end. The steam then travels along the brushes, and the piece of goods is passed over them by the hand, and gathered up on to the board while the process of steaming and brushing is going on. The whole of the piece—no matter what length it may be—is, by this means, thoroughly well damped and shrunk; and, "by being wrapped on the board during the process, the goods have a first-class appearance given to them."

THE REPORT OF FASHION.

The work which we publish under the above title, is not merely what its name would suggest—a chronicler of the prevailing styles of the day—but takes a high standing, in conveying to posterity an accurate delineation of the fashion of the past. Its importance in this respect can be better appreciated, when we refer to the illustration of the costume of any period in the history of our own or of any foreign country.

With the palpable inaccuracies in the *details* of costume made by our modern artists in their portraits of men, their works could not at any future period be referred to as illustrating the dress of the age in which they were executed, or be taken as an authority on that subject. We have a right to presume, then, that the old artists committed equally as many blunders in detail in their representation of dress, although we must bear in mind the picturesque character of the costume of past centuries.

Artists, as a rule, object to sacrifice the effect of their works by laying too much or sufficient stress on hard details, as their ideas and those of tailors are frequently at variance. We should, perhaps, have said *were*, as there can be no question but that in real taste our trade has made rapid strides within the last twenty years.

A work, therefore, which combines the talent of the artist with the technical knowledge of detail of the practical tailor, must necessarily possess a quality which should at once establish its present and future value as a faithful illustration of the costume of the time when it was published. Such a distinction we claim for our work, the "Report of Fashion," which has now been before the trade for nearly FIFTY YEARS, and is acknowledged as the only chronicler of fashion on which any reliance may be placed for correctness of detail and description.

It is, as we profess it to be, a faithful exponent of the prevailing styles of the season, and not a mere picture illustrating certain forms which were never met with in society, and only engendered in the fanciful brain of the publisher. The celebrity our work has acquired all over the Continent, as well as in our own country, is the best proof we can advance of the truth of our remarks, and of the high opinion in which it is held by tailors generally, who present it to their customers with the utmost confidence in its correctness, and, at the same time, place before them the representation of such styles as will reflect credit on the wearer, as well as on the producer.

The "Report of Fashion" for the forthcoming Autumn and Winter will be published, as usual, towards the end of the present month, as the plate, in the hands of our own special engravers, is in an advanced state.

We need not urge anything more in its paise, than to state that the execution of the drawings by our artist, and the careful manner in which they have been transferred to the copper, will be found fully equal to any of our previous issues. The various forms of dress for the seasons will be found carefully and artistically delineated, and will comprise—Evening costume, with a suggestion for a new style of dress for evening wear; morning-dress; hunting and shooting dress; Over-coats of various styles, and in the newest and most fashionable makes; youths' and children's dress, and riding costume. The patterns in full size, and those reduced to a scale for the convenience of being carried out to various sizes by the Graduated Measures, will be of the most useful shapes, and at the same time illustrate the different fashionable styles for the season. These will be accompanied by a letter-press description of the several details connected with fashion and making up, and a comprehensive review of the New Goods collected from the leading houses.

The subscription for the year, if paid in advance, is £1 1s., which will entitle the subscriber to a copy of the forthcoming "Report," and one for the Spring and Summer of next year. A single copy is charged 12s. 6d. All copies are forwarded POST FREE to all parts of the United Kingdom, and to the Channel Islands; and to all places abroad, excepting Spain, at the "book-post" tariff, which does not exceed 1s. in any instance. Copies preferred to be sent for inclosure with goods should be early advised.

COSTUME OF THE MONTH.

The present is one of the periods of the year when trade is quiet, and Fashion for a time indulgent in her rule. In the intervening time between the close of the summer season and the approaching winter, there is but little scope for much variety in dress; we have merely to chronicle a few styles made to suit the weather and circumstances peculiar to the time.

Recognizing our duty to give place to the ladies, we have one of the figures published on the plates for the present month, illustrating a becoming and tasteful style of jacket for ladies' out-door wear. It is in the same shape as the pattern we issue in our present collection, with the exception of a difference in the front, by being made without a collar or lapels. As seen by the drawing, it forms an elegant jacket, and the design of trimming introduced on the edges, and up the openings of the side-seams, adds to the general effect.

When frock-coats are worn in the country in place of morning-coats, they are usually made of some fancy coating, or of Tweed or Melton, and in light colours and mixtures, as they are not intended, under such circumstances, to be *dressy* in character. The lapel may be cut on to the forepart, and of moderate width, and the coat worn buttoned up to the middle of the chest by three of the five buttons. The waist is cut from an inch and a half to two inches longer than the natural length, and the skirt short and flat, as the coat is quite easy to the waist. The collar is low in the stand, but rather deeper in the fall than we have lately reported. The sleeve is easy to the arm, and made with a round cuff, but a button sewn on to the top-side. The edges are double-stitched.

We have represented a novel form of lounge-jacket on the first figure on one of our plates. It is cut in the form of a "patrol"-jacket, but low in the neck, and cut off at top like a waistcoat without a collar. It is fastened all the way down by four buttons and holes, and the corners of the front-edge slightly rounded off. The sleeve is rather wide, and plain at the hand. Two or three narrow braids are sewn on to the edges, and a certain distance up the hind-arm-seam. There are pockets at front across the foreparts, and a breast-pocket outside.

The trousers are made of the same material as the jacket, cut easy to the leg, and the side-seams trimmed to correspond with the edges.

Serge or fancy coating may be used with good effect for this costume.

The double-breasted morning-coat represented on the other figure on the same plate, is available for the present season as well as that which is to follow, the difference being made in the substance of the article in which it is made up. The waist is inclined to be short, and the hip-buttons not far apart. The back-scye and width of back across to the sleeve-head are moderate. The lapel is of the average width, and cut on to the front-edge. There are five holes worked in it. The collar is as described for the frock-coat. The skirt reaches to about half way down the thigh, is flat, and rounded off at the bottom. There are flaps in the waist-seam, with pockets under. Sleeve free to the arm, with a round cuff. The edges are turned in, and stitched a little way in.

The single-breasted morning-coat is very similar in detail, but is of a lighter appearance. There are only two buttons and holes at front of the forepart, and the turn is long. The lapel is fully as broad as that shown on the double-breasted coat. The skirt is much shorter, and more cut off at the bottom. The cuff has two buttons in it.

Morning-waistcoats are still made without collars, and both single and double-breasted. They are neither long nor short, and not very pointed at front.

Trousers have not lately undergone any change in style. They are cut to hang easily to the leg, and to lie freely on the foot.

We offer to our patrons an illustration of a very smart style of dress for boys. It consists of a loose jacket, a small skirted waistcoat, and "Knickerbockers."

The jacket is opened at the bottom of the side-seams, the corners of which are rounded off. It is fastened at top by a hook and eye, or by one hole and button. It has no collar, and the neck is lowered at front. The bottom of the front-edge is well rounded off; in fact, the front-edge of the forepart is cut away from a little below where it is fastened at the neck. There are pointed flaps across the foreparts, and a small pointed slash in the top-side sleeve, without a cuff. The edges are trimmed with a band of a different colour and material, with small fancy buttons sewn along the centre. The slashes in the sleeve and the flaps on the foreparts are of the same.

The waistcoat is made without a collar, single-breasted, and with small skirts.

The "Knickerbockers" are cut in the usual shape, and the side-seams trimmed to correspond with the edges of the jacket.

This dress may be made up in light-coloured Tweeds and angolas, either plain or with a small pattern, as a stripe or rib.

DESCRIPTION OF THE PATTERNS IN DIAGRAM.

Plates 1416 and 1417.

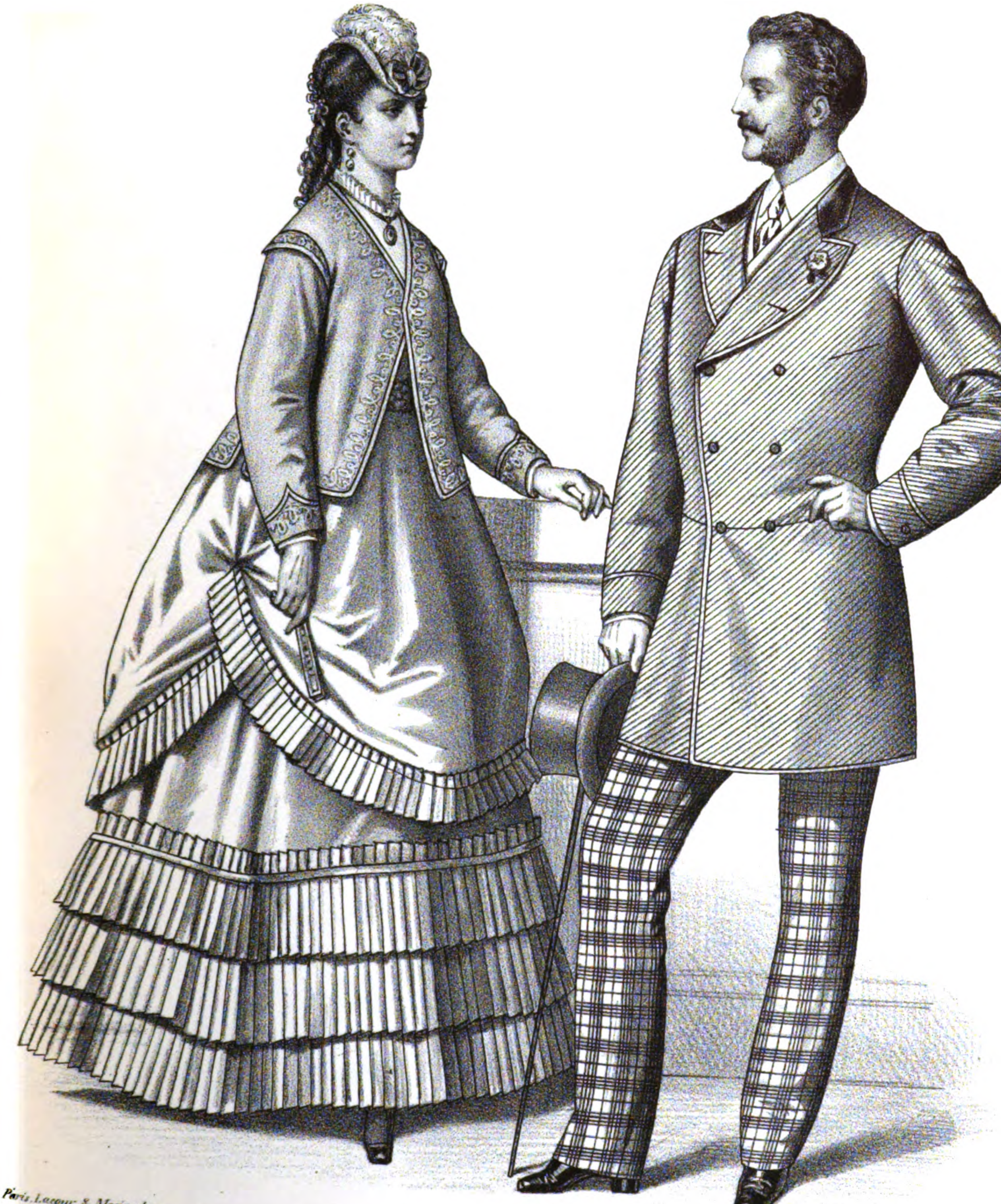
Diagrams 1, 2, 6, 8, and 13, are the pattern of a double-breasted morning-coat, and one of the styles which will be worn during the ensuing season.

Diagrams 3, 4, 5, and 10, are the pattern of a very smart style of jacket, suitable to little boys from 12 to 13½ breast. We have illustrated on it a very effective style of trimming, which may be carried out in quarter-inch braid, or by two tracing-braids, if preferred.

Diagrams 7, 12, and 14, are the pattern of an elegant form of jacket for ladies' out-door wear. It may be made up in serge, Melton, Tweed, or in superfine cloth, and in light or dark colours. The fronts, collar, and cuffs may be faced with a colour totally different from that in the body of the jacket, and the edges may be bound with the same. The buttons should be of a large size, and of the domed shape, and covered with the material of which the facing is made.

The several quantities affixed to the different points on this and the preceding pattern, correspond with the fractional divisions on the Graduated Measures, and *not* with those on the ordinary *tape* measure.

Diagrams 9 and 11, illustrate the method of producing a "Sac" form of Over-coat, by the "Universal System of Cutting," contributed by "Sartor," and is a continuation of the application of his system generally to the garments in use. His method for drafting dress and frock coats, and Chesterfields, will be found in the preceding numbers of our work exclusively, and his communication will be continued through subsequent numbers until the completion of his plan of cutting.



Paris. Lacour & Morin dess.

Imp Lemercier & Cie Paris

September 1869

GAZETTE OF FASHION

BY EDWARD MINISTER AND SON.

London, 8, Argyll Place Regent Street W.

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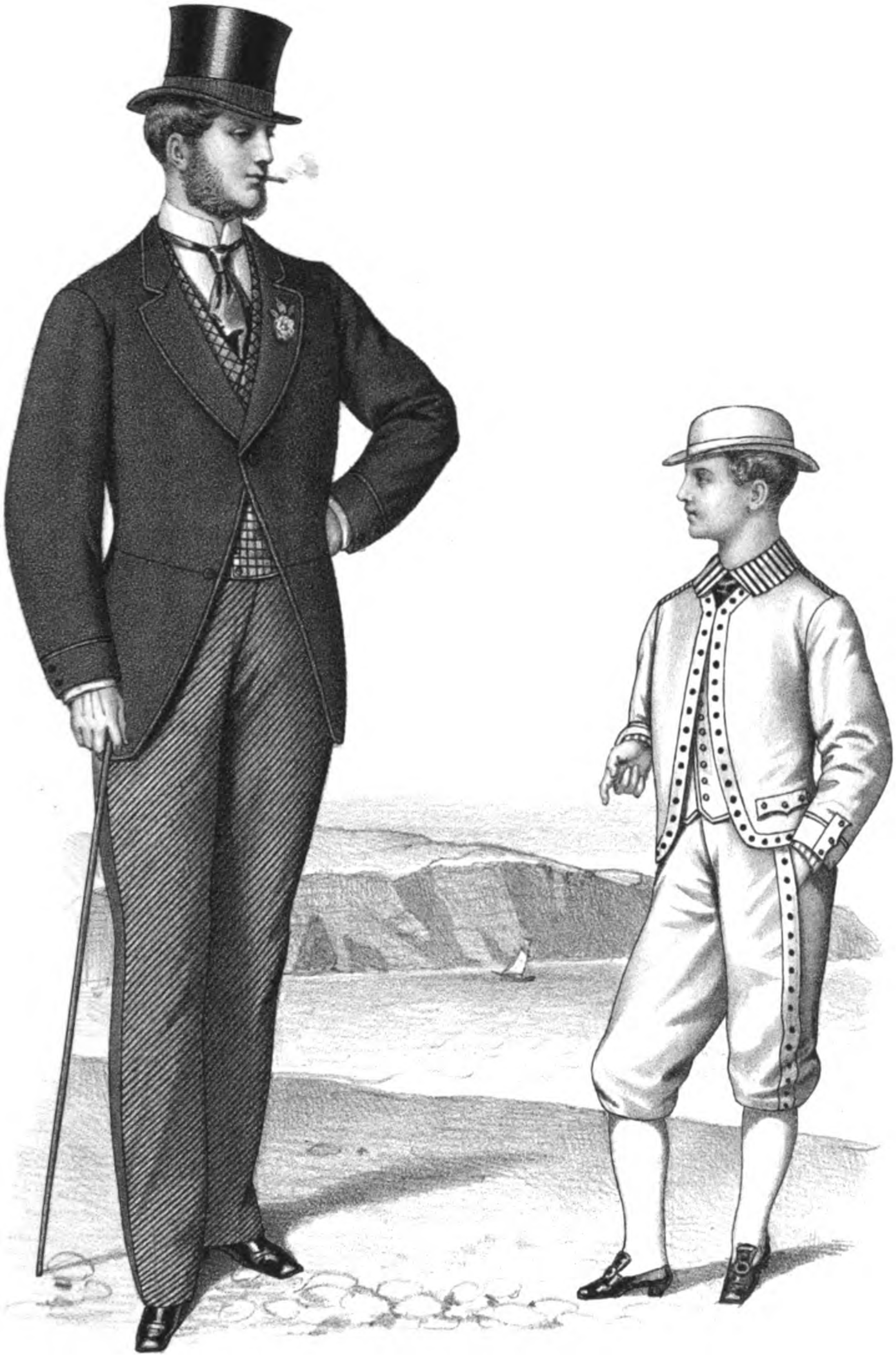

Paris: Lacour & Morin dess. *Imp Lemercier & Cie Paris* September 1869

GAZETTE OF FASHION

BY EDWARD MINISTER AND SON.

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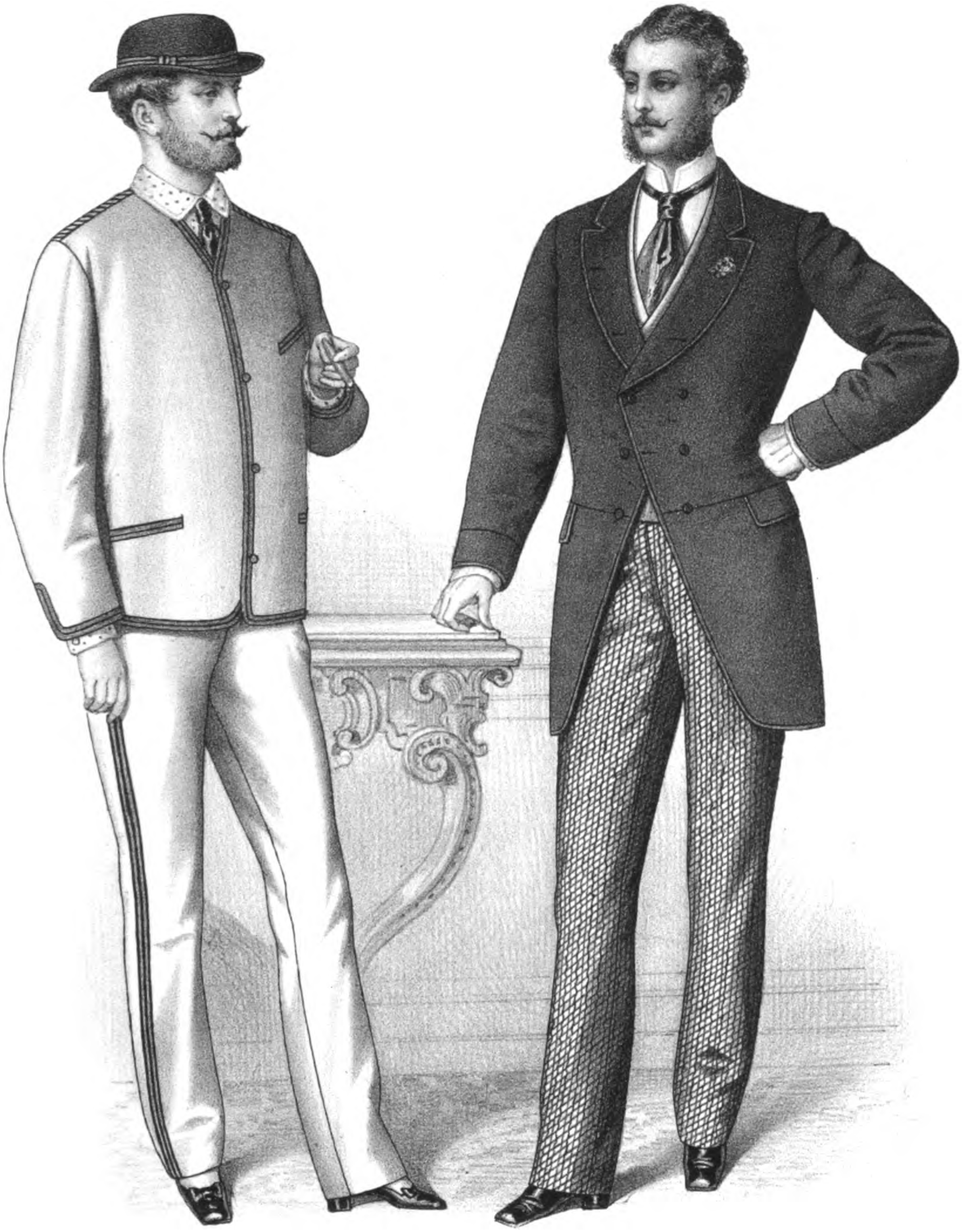

Paris Lacour & Morin dess.

Imp Lemercier & Cie Paris

September 1869

GAZETTE OF FASHION

BY EDWARD MINISTER AND SON.

London, 8, Argyll Place Regent Street. W.

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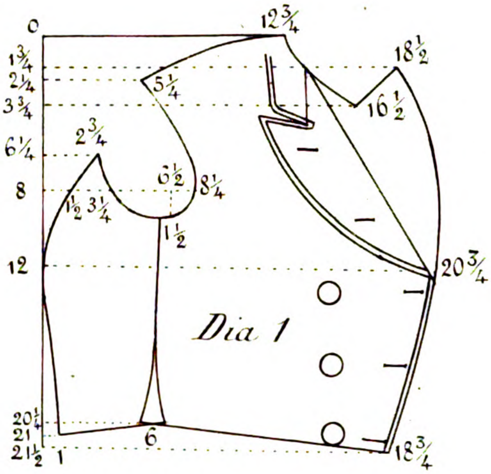
0
12¾
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2¼
3¾
5¼
16½
6¼
2¾
8
6½
8¼
1½
3¼
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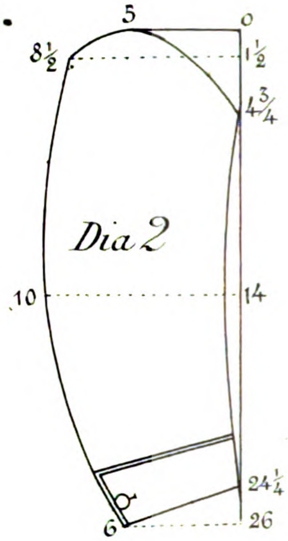
12
20¾
Dia 1
20¼
21
21½
1
6
18¾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0
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4¾
Dia 2
10
14
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6
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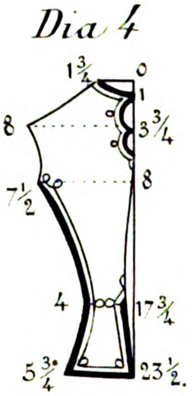
Dia 4
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8
4
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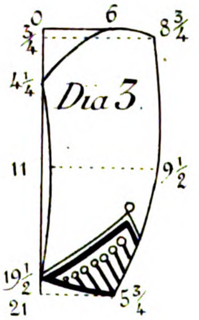
23½.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¾
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4¼
Dia 3.
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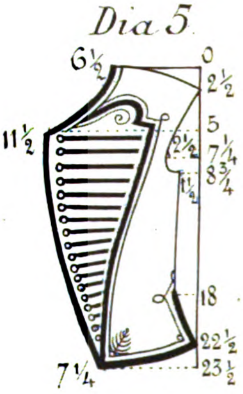
19½
21
5¾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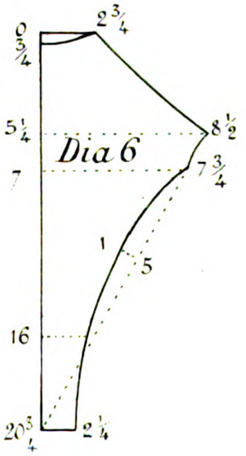
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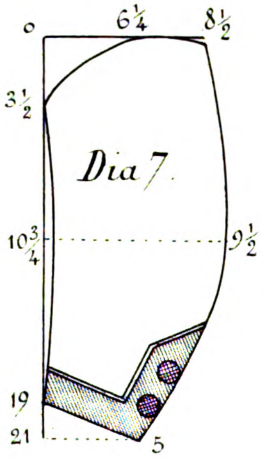
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Dia 7.
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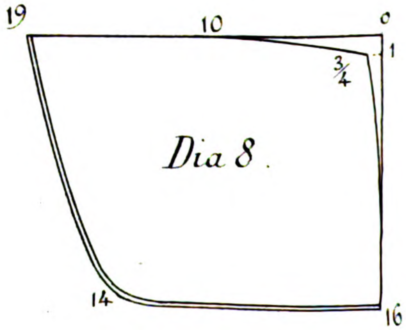
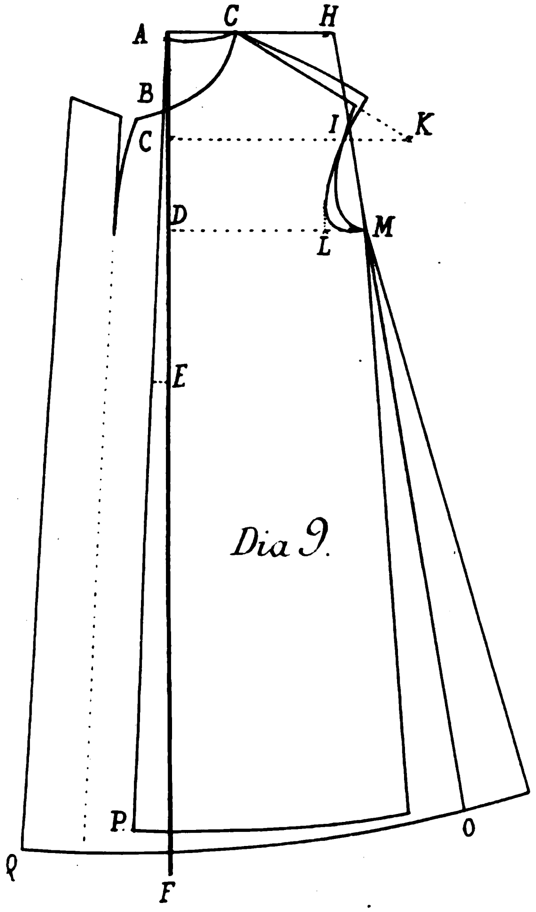

¾
Dia 8.

E. C. Minister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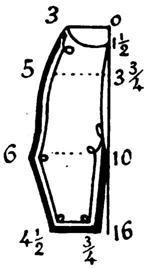
Dia 9.

Dia 10.


3
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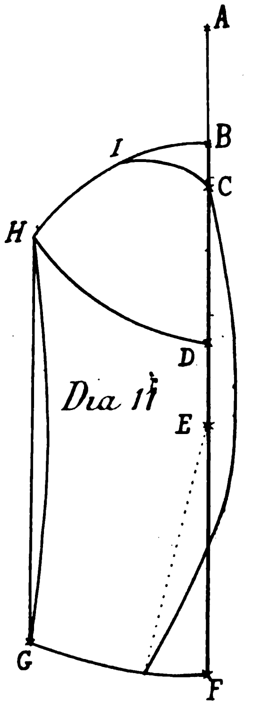
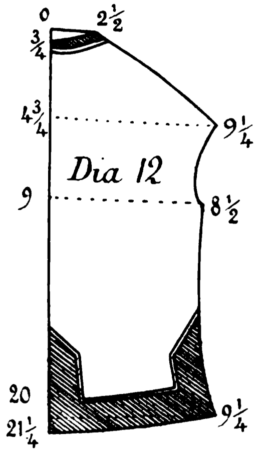
¾
16



Dia 11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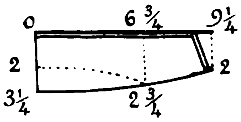
Dia 12

Dia 13


0
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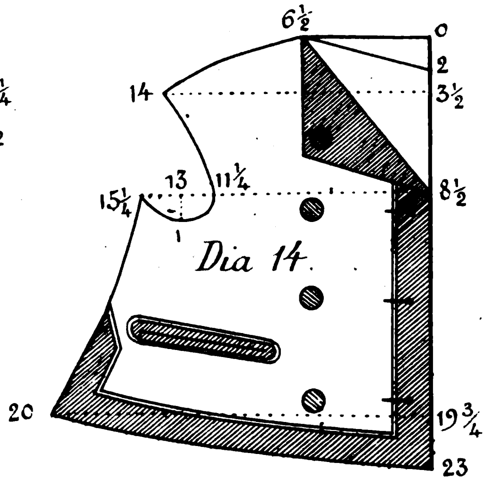
6½
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Dia 14.

Lith Michelet, 6, r. du Hazard, Paris

GAZETTE OF FASHION,

AND

CUTTING ROOM COMPANION.

BY

EDWARD MINISTER AND SON,

Tailors and Habit Makers to Her Majesty,

No. 8, ARGYLL PLACE, REGENT STREET, LONDON. W.

No. 282. OCTOBER 1, 1869. VOL. 24.

NOTICE TO OUR READERS.

Our readers will observe that, on the plates issued with the present number of our work, we have had the title and date printed on the top, instead of at the bottom as formerly. We have been induced to make this alteration in our form to afford additional facilities to our patrons.

We have the special privilege, granted by the Postmaster-General, to forward our work as a newspaper, subject to our complying with the usual requirements of that department, such as the title and date being printed at the top of every page. We have each month prepared a certain number of the plates in this manner, for the colonies and places abroad, but as we limited the number to our own demand, it necessitated any of our subscribers—who might wish to transmit a copy to their friends abroad—to avail themselves of the medium of the "book post." This entailed an additional expense in postage.

By our new arrangement, *every* copy issued each month can be forwarded by post to any of our colonies, and to all places abroad, if folded in covers open at the ends, and with merely the name and address of the person to whom it is to be delivered. The copies must also be posted WITHIN FOURTEEN DAYS of the day of publication, otherwise the privilege will be forfeited. Each packet must contain only one copy of our monthly work, unless a sufficient number of labels are affixed to correspond with the copies in the wrapper. The cost for postage varies according to the country.

To any place in the United Kingdom, the Channel Islands, and to most parts of the Continent, a penny postage label is sufficient.

Copies for Italy, Hamburg, Turkey, India, China, the Australian Colonies, and Spain, require two labels for each copy. For Japan, three labels are necessary. Russia is a special exception, newspapers only being allowed to be received from this or any foreign country by privileged persons. Copies of our work may, however, be forwarded to any part of Russia by "book post," at a charge of 4d. each copy, in plain covers, with the ends open.

The Eclectic Repository.

"A gatherer and disposer of other men's stuff."—*Wotton.*

TO THE EDITOR OF THE "GAZETTE OF FASHION."

Sir,

I am much obliged by the favour of your letter, informing me that one of your correspondents at Calcutta disputes my claim to being the inventor of the "Universal System of Cutting," published by you in the pages of your monthly work, the Gazette of Fashion; and, further, that he takes credit to himself for having invented it and cut by it "more than six years ago."

In justice to myself and to your readers, I have to beg the favour of space, in an early number of your work, to allow me to assert distinctly that the system referred to is entirely my own invention, and that I never saw it before, nor was I aware that the principle had ever been used by any other cutter. I do not, however, dispute the assertion of your correspondent that *he* knew it, but simply desire to absolve myself from the charge of pirating the ideas of another, and taking to myself the credit of originating.

It is not an unusual occurrence for two persons to conceive the same idea without the slightest communication passing between them at the time. They may be in two different parts of the globe, and yet through some incident the very same plan may suggest itself to each of them, and both be equally entitled to the credit of the conception when carried out.

I am not acquainted with many systems of cutting, so that my mind was free from the different rules of working them; but purely from a desire to frame some plan for my own practice, founded upon the experience acquired in my own connexion, was the incentive to prosecute my task.

Finding myself justified in making it generally known, I submitted it to you for publication if deemed desirable; and you may be quite sure, from your personal knowledge of me, that I could not be guilty of deceiving you, by palming on you as my own production that which I *knew* emanated from the brain of some other cutter.

Apologizing for the trouble I have given you, but trusting that you will, in consideration of the peculiarity of the circumstances, pardon my trespassing on your time and space,

I am, Sir,
Your obedient servant,
The Author of the Universal System of Cutting.

Our readers will perceive, by a letter from the author of the "Universal System of Cutting"—portions of which have appeared in some of the preceding numbers of our work—that a correspondent has written to us disputing the right of "Sartor" to the authorship of that system, and states that he invented it, and cut by it six years ago. We thought it due to our readers, ourselves, as also to the author, to give him immediate notice of the receipt of the communication, withholding, as is our invariable practice, the name of the writer. We felt naturally that if the charge made by our Calcutta correspondent were well grounded, that we had been imposed upon by "Sartor;" although, from our intimate knowledge of him, and the high esteem we entertain for his upright conduct on all occasions, we could not bring ourselves to believe the truth of the accusation against him. It is, therefore, with great pleasure that we afford space, at the very earliest possible opportunity, for the insertion of the author's complete refutation.

We fully endorse the remark of "Sartor," on the possibility of the same idea impressing itself on the minds of different persons, without the least concert between them. We have known and heard of several instances of this coincidence; consequently we do not wish to detract from the credit which our Calcutta correspondent claims for any merit attached to the arrangement of the plan of cutting.

It would, however, be satisfactory if he would inform us his method of deviating for large waists, and if *his* system were adapted—as "Sartor" informs us *his* is—to the different garments in general use. This would be very important, as there might be a similarity in the working of the two systems while at the same time there might be an essential difference in some of the details and results.

We trust our Calcutta correspondent will favour us and our readers with an early acknowledgment of our observations, and set our minds at ease with respect to having been deceived as to the authorship of the system we have partly published.

"Sartor's" explanation of his method will be resumed in the November number.

ANDERSON'S REGISTERED "DELTOID" SHIRT.

Although we have never taken any notice, in our work, of shirts or shirt-cutting, considering the great improvement which has taken place in the form, and the evident study which the best cutters of this garment have given to adapting the shape to the requirements of the figure, we cannot ignore the importance of this progress in the comfort to the wearer, the advancement of the art must necessarily afford.

We have from time to time had specimens of shape and style forwarded to us by various correspondents, but have never thought it advisable to publish any, as but few tailors comparatively trouble themselves with making shirts. There are, however, instances when we feel that we should make an exception from our rule, in consideration of the superiority in cut, or of other advantages which the particular shape of the shirt possesses. The form just registered by our old correspondent, Mr. John Anderson, of Edinburgh, whose name is familiar to the majority of our readers, is one of these exceptional cases, as the "Deltoid" Shirt is evidently the production of an artist who is perfectly acquainted with the anatomy of the human figure, and, from a long study and attention to the actions of the various muscles brought into play, has been convinced of the imperfect arrangement and shape of the shirts generally in wear. As usual with everything he undertakes, he must of a necessity throw his whole soul into it to bring it to the nearest possible approach to perfection, and we consider the shape and arrangement he has combined in the Deltoid Shirt will be admitted superior to any other, or, at all events, to the majority of those made by regular shirt-makers.

Mr. Anderson fairly describes the advantages which his shirt possesses, when he states that, "having for a long time carefully studied the anatomy of the human frame, *especially* the movements of the Deltoid muscle, situated at the front of the arm, he has produced a shirt, which fits most gracefully, yields to every movement of the great and important muscle after which his invention is named, and is free from the endless folds of the less scientifically made article generally worn, and of which the 'Sac' would seem to have been taken for a model, totally disregarding the graceful curves and angles necessary to be produced to fit properly to the arm of any form approaching in make to the figure of the Apollo Belvidere." The distinguishing features of his registered Deltoid Shirt recommend it to the notice of the sportsman, the golfer, the cricketer, and to the volunteer, as, while it affords perfect freedom from the least constraint, it provides with ease for every action of the arm, and, from the superiority in shape and fit, it ensures an amount of comfort which has hitherto been unattainable in any other form of this garment.

From a sample in striped flannel sent us for our inspection, we perceive that the sleeve is sewn into a scye as in a coat, and the bottom gathered on to a narrow wristband rather fanciful in shape. The top part of the back is cut in the form known as the "yoke," with a point at the centre of the bottom-edge, and carried over the shoulder and under the arm round to the front, where it meets the upper part of the front, the edge of which is cut somewhat like the edge of the sleeve of a "Raglan," where it is sewn in to the scye. The front sits very snug to the chest, and the collar is well fitted to the neck. The fulness of the forepart of the shirt is confined at the waist or bottom of the plain front by a fanciful strapping.

The form of the seam from the neck to under the arm, at front, admits of an amount of round being allowed on at the centre, so as to give length and play for the Deltoid muscle, which has been the principal object in view by the inventor in the arrangement of the component parts of his shirt

There is ample fulness all over the body, without any superfluity of material, and a great obstacle to the ease of the scye of a coat, by the presence of an unnecessary quantity of shirt-sleeve at this particular spot, is completely obviated.

If the workmanship and material of all the shirts Mr. Anderson sends out from his establishment be on a par with those in the sample shirt we have received, they leave nothing in point of excellence to be desired by the most fastidious man. They do him great credit for the care he has evidently bestowed upon make, cut, and quality.

We perceive, by the advertisement which appears in another part of our work, that Mr. Anderson is prepared to grant licences to the trade to make use of his invention. Any houses making up this garment for sale, will do well to put themselves in communication with the inventor.

LEYPOLDT'S PATENT BUTTON-HOLE CUTTER.

By the courtesy of our respected agent for Scotland, Mr. Francis Gibson, of Glasgow, we have had the opportunity of inspecting a pair of these patent button-hole cutters, and are much pleased with the ingenuity exhibited in the invention, and the ease with which it effects the purpose for which it was constructed.

The adoption of an instrument to cut the straight part of the hole, or even the entire hole, instead of accomplishing this task by means of a pair of button-hole scissors, has long been before the trade, in the form of a "punch," constructed on the principle of that used for cutting "wads;" but, with the exception, perhaps, for leather, the labour required rendered the process somewhat tedious and irksome, and the advantage was questionable. The objections to this plan have, however, been entirely removed, in the invention patented in America under the above title; and we have instead, by means of its operation, a uniformity of cut and form of hole, with but a very moderate pressure required, according to the substance of the article in which the hole is to be cut.

The principle on which the necessary pressure is imparted, is that brought to bear in a "hand press" for stamping paper or envelopes, by means of a die and a lever. The form is very convenient, and affords a good leverage for the hand.

A small bar of copper—which metal is selected for its firmness combined with softness—is let into a groove on the *upper* surface of the *lower* arm of the machine, and moves on a pivot fixed at the centre. Above this, on the *lower* edge of the *upper* arm, is a die in steel, in the form of a perfect button-hole. The piece of metal in which this hole is cut passes through a broad groove, and, projecting above the top, comes in contact with the lever, which is pressed downward with the thumb by means of a strong spring.

In the space between the steel "cutter" and the copper bar which forms the bed, the cloth is inserted, and, by a gentle pressure of the hand, the "cutter" is brought down to bear on the cloth, and the hole cut out of it cleanly and perfect in shape. This, however, is only one of the features which distinguish this invention.

The regularity of the distance of the end of the hole from the edge of the garment, is ensured by a very simple but efficient plan; which, considering the importance of this being properly carried out, is a great feature in this invention.

The "cutter" of the hole and the "bed" are placed at the *further* end of the machine from the handle; at the opposite end a slide works by means of a screw, so that the length of the opening between the upper and lower arms of the button-hole cutter may be shortened at will, and, by this arrangement, the instrument can be made to pass at a lesser or greater distance from the edge of the garment before the hole is cut out of the article. The advantage of this accessory will be appreciated when it is considered the distance at which the holes are cut in a coat bound broad, or when double-stitched.

We have tried the machine on a variety of articles, and in each instance produced a perfectly shaped button-hole, and cleanly cut. The difference in the substance of the articles was scarcely distinguishable in the act of pressing on the lever.

From the moderate prices at which the patent button-hole cutter is sold, according to the length of the punch, varying from three-eighths of an inch to one inch and three-quarters, we have no doubt that, when this invention is known to the trade, it will command their patronage.

Mr. Gibson has been appointed agent for the sale of the Patent Button-Hole Cutters; and we beg to refer our readers to that gentleman for any further information they may require respecting them.

FASHIONS OF THE SEASON.

We have now arrived at that period of the season when the styles which are to take the lead are anxiously looked for, and tailors at home and abroad are naturally waiting for all the information connected with them, which they, by experience, know we are in the habit of communicating periodically to our numerous readers.

Speculation with regard to the different forms of Over-coats, always engages the attention of tailors, as they are frequently made up in anticipation of the time when they will be required.

On one of the plates issued with the present number of our work, we have illustrated the Chesterfield form of Over-coat in two different styles. It is, unquestionably, the most fashionable form for the winter. The pattern we also publish in our present selection, on plates 1421 and 1422, will put our patrons in possession of the several details and proportions.

It will be observed that the coat is short, being cut no longer than sufficient to cover the bottom of the coat worn underneath, or, at most, long enough to cover the skirt of a frock-coat. The back is cut moderate in width at the hollow of the waist, and at the top and bottom of the side-seam. The back-seam is well hollowed, and an opening about nine or ten inches long is left in it, with or without a tacking.

The coat is not made so shapely to the figure as we were led to suppose would have been fashionable this year, judging from the tendency shown towards it last winter. It is cut to hang freely to the body, but still to mark the difference well between the breast and waist. The shoulder is broad. When made single-breasted, the four or five holes at front are usually worked in a fly, and the buttons placed about three inches in from the edge. The turn to the top of the front-edge is moderate in width, and the top of the lapel but narrow. The collar is low in the stand, but deeper in proportion in the fall. The end is cut to slope off, and may be either square or rounded. The sleeve is easy to the arm, and short, and may be made quite plain at the hand, or with a cuff and one button and hole.

On double-breasted Chesterfields, the lapel is rather broad, and there are mostly but four holes in it. The top is slightly rounded off, but the end of the collar is square and narrower. There are pockets at front of the skirt, with welts or small flaps to go in or out. A breast-pocket is usual outside the left forepart, and sometimes a ticket-pocket is added on the right forepart.

Velvet is much in request, and is used for the collar and cuffs, as also for the edges and the lapel-facings. Or the fronts are faced at the edge with a narrow strip of cloth, and silk, quilted and stitched, at the back. With velvet cuffs, they are made deep. A fur edging, or an imitation "fur" for the same purpose, has a good effect on dark colours and suitable articles. It is equally becoming for the covering of the collar, and for the cuffs.

Fancy silk buttons, of a moderate size, are much in favour. On some articles the seams are lapped and stitched, or sewn in the regular manner, and a back-stitching on each side of the seam.

We notice among the goods introduced for this season, some beautiful shades in brown, olive, and green, which are commanding a preference over others of a quieter character. The dress Melton, and the finer makes of beaver, are patronized. Drab of a light and of a medium shade, are partially worn. We noticed a tendency last winter to the revival of this colour, once so fashionable.

The Frock Great-coat, illustrated on one of the figures on another of the plates, shares with the Chesterfield form in public favour, as the style is perhaps better adapted to set off a well-made figure to advantage. We have supplemented our representation of this form of Over-coat by a pattern of it on the sheet of diagrams, in order the more completely to convey to our readers an adequate idea of the style and proportions.

The waist is moderately long, but the skirt is short in proportion, only reaching to the knee or a little below. The lapel is sewn on; it is broad, and rather pointed. There are five holes worked in it. The collar is not very deep in the stand, but broader in the fall, and the end sloped off at front. The sleeve is full, and is made up with a deep round cuff, or with one or two buttons and holes at the wrist. The coat is cut quite easy over the chest and at the waist, but still to fit. The skirt is rather flat, but is now cut with a little more compass to give freedom on the hips. The edges are frequently trimmed with a broad silk braid sewn on flat, or bound with velvet. Figured buttons are invariably used. Velvet collar, lapel-facings, and cuffs are decidedly fashionable, and give a very elegant appearance to a rich *dress* beaver or faced Melton. The fur beaver, in a dark shade of blue, tells well in this shape of coat, and with velvet. The lapel, only in some instances, is faced with velvet, and a silk breast-facing, quilted or stitched in rows, brought to the back of it. This style shows to advantage in the rich shades of brown, when both velvet and silk match well. Some trades prefer black velvet, unless the colour of the beaver is very light, when the contrast would be too great.

When this style of coat is made up in frieze, or in some of the more marked makes of beaver, the edges are double-stitched, and smoked pearl or stained ivory buttons substituted for the figured silk; but velvet collar and cuffs may both be worn.

The double-breasted "pea"-jacket shown on the other figure of this plate, is a useful garment, and is worn in the place of an Over-coat when made up in stout makes of goods, or of a morning-coat when the fancy coatings or mixed articles in angola or doeskin are worn. It is short, and not cut too full to the size of the body. The back is narrow, and an opening is left at the bottom of the back-seam, or one made when the back is cut whole. The bottom of the side-seam can be left open a short distance, and the corners of both edges rounded off. The lapel is not very wide, and there are four holes worked in it. The collar is low in the stand, and but little deeper in the fall; square at the end, and sloped off. Easy sleeve, with a round cuff formed by braid, same as on the edges. The coarser makes of beaver and fancy goods are used for this style of coat, with stained ivory, wood, or smoked pearl buttons.

We have devoted the third plate of the present series to illustrating the back and front views of one of the styles of hunt-coat in favour for the forthcoming season. It is a form which has *always* been worn to a limited extent, but would appear now to be taking a more prominent place.

On analyzing it, we find it is the old "lapel coat," which was for a time exceedingly fashionable as a morning-coat. The waist is longer than for a frock-coat, and the hip-buttons rather wider apart. The skirt is short, so as not to be in the way of the saddle. It is very broad at top, but of a medium width only at the bottom. There are flaps in the waist-seam, with pockets under. The lapel is sewn on; it is broad at top and at the centre, but much reduced at the bottom, so as not to leave sufficient space for a button-hole. There are five marked up. The coat is produced quite easy to the measure, and even at the waist, although it is not intended to be buttoned at the very bottom of the lapel. The collar is low, but half an inch deeper in the fall. The top-edge is made up snug, but the bottom-edge must be kept easy, to admit of the lapel being buttoned across in case of bad weather. The sleeve is easy, but only moderately wide at the hand. There is a narrow cuff, with one button in it, and one above, and with or without holes to correspond. The edges are turned in and stitched.

Scarlet milled cloth and beaver are the most fashionable wear, with basket or figured gilt buttons, or with the button of some particular hunt.

For less pretentious men, Cambridge and steel mixtures, or a full shade of green, are becoming, with engraved blue steel buttons, or smoked pearl. It is usual to line the body, back, and sleeves with a pink or blue checked flannel. Some trades have a "sandwich-case" pocket put in the skirt-facing, with the opening aslant, and rather low down.

Hunting-waistcoats are made single and double breasted. The former have no collar, button up high, are long at front, cut off a little from below the lower hole, and straight along the bottom-edge.

The double-breasted have the lapel cut on; it is broad at top and at bottom, with four holes marked up at a moderate distance apart, then a space left between the upper one and one at the angle, to be used when the waistcoat is required to be buttoned across the chest.

There are special articles for hunt-waistcoats, which are very becoming, and have a stylish appearance when seen in contrast with the scarlet coat. There is the white curl ground in wool, either quite plain or with coloured spots on a curd-white ground, or white spots on a coloured ground, as a bright shade of blue or leather colour. The "plait" pattern in white is also equally good. Plush, in blue, dove, or purple, tells well, when made up for hunt-waistcoats. Some gentlemen wear a plain white elastic doeskin, the same as made up in breeches, and this article produces a good effect. Ivory "ball," "fish-eyed" pearl, and pearl "ball" buttons are worn.

As reported in the letter-press description of fashion and details accompanying our present copy of the "Report of Fashion," hunting-breeches are cut fuller on the thigh than formerly worn. They are cut long, to reach well on to the calf, and have four holes and buttons at the knee, with a hole in the garter for leather strings. The top-side is cut with a good round at the side-seam, and a little forward at the bottom, but it is not considered in good taste for the buttons to stand too forward on the leg. The side-seams are lapped or raised. The breeches are made without waistbands, with fly-fronts, and have pockets across the top-side. The garter is cut on, and is added to the length taken of the leg-seam, to allow sufficient liberty from the fork to the knee-bone when the leg is bent. A short legging of stocking-web is frequently sewn on the bottom of the garter. It is about six inches deep, and cut to fit to the leg. It is fastened down the side by small flat linen buttons. The object is to keep the breeches well down in their place, as also to form a little protection to the leg under the top of the boot. The white, cream, and pale buff elastic doeskins, either plain or in diagonals, ribs, or broad welts, are much worn; in fact, they to a great extent supersede leather. With leathers, the legging is made of a thin chamois leather. The buttons are gilt shank or two-hole pearl of a moderate size.

Pantaloons are preferred by some gentlemen when they wear the riding-boots without tops. They are cut moderately full on the thigh, to fit at the knee and calf, and reach to the ankle. They have sometimes buttons at the knees to represent breeches; and have two small ones at the ankle, and a narrow strap sewn on the inside at the bottom, which passes under the foot, and is fastened at the other side by a button and hole, or tied by a ribbon. Pantaloons may be made either of the same articles as worn for breeches, of the diagonal cords used for riding-trousers, or of grey mixture doeskins.

Fancy vestings are not so much patronized for morning wear as they deserve, but some of the new patterns for the season will, we hope, have sufficient influence on gentlemen, to induce them to take them up and revive this branch of our trade, which may be made very profitable, as the adoption of figured waistcoats necessitates a variety for choice. We are quite convinced that much of this neglect is to be attributed to tailors, and originates in a false spirit of economy; for if their customers find that they have not an assortment submitted for their inspection, they become indifferent, and continue with the same waistcoat, until it is really too shabby for them to wear it decently.

We have noticed the last few years a decided preference given to fur waistcoats, either made in the *real* article, or in some of the good imitations of it. Sealskin for a time had a monopoly, but it could not become very generally worn on account of the price, which was so much in advance of other articles. The same objection cannot be urged against coney, beaver, and fur, in dark brown and black, of which a large quantity have been prepared for the ensuing winter, and are sold retail at prices which bring them within the reach of the most moderate man. Some samples we have seen had the pocket openings cut in the foreparts, and a facing sewn on ready. They are worn without a collar, or with a very small one, and single-breasted. The holes at front are worked in a fly, and the buttons are flat. The foreparts look best when lined with silk to match, quilted in diamond figure or stitched in rows. Some have silk sleeves sewn on to them, so as to make the whole of the waistcoat suitable for cold weather.

The coney fur is well adapted for binding the edges of Over-coats, in the Sac or Chesterfield forms, as also for the facings of the lapels and for deep round cuffs.

Fur is very suitable also for hunt-waistcoats, as, by their substance and warmth, they would counteract the effect of the current of air while riding fast across the country. The rich shade of brown would tell well against the scarlet edge of the turn at front, and the white breeches below.

DESCRIPTION OF THE PATTERNS IN DIAGRAM.

Plates 1421 and 1422.

Diagrams 1, 2, 5, 6, 11, and 12, are the pattern of the newest and most fashionable form of *fitting* Over-coat for the season.

Diagrams 3, 4, 8, 13, and 14, are the pattern of a favourite style of hunt-coat.

Diagrams 7, 9, 10, and 15, are the pattern of an Over-coat in the Chesterfield form.

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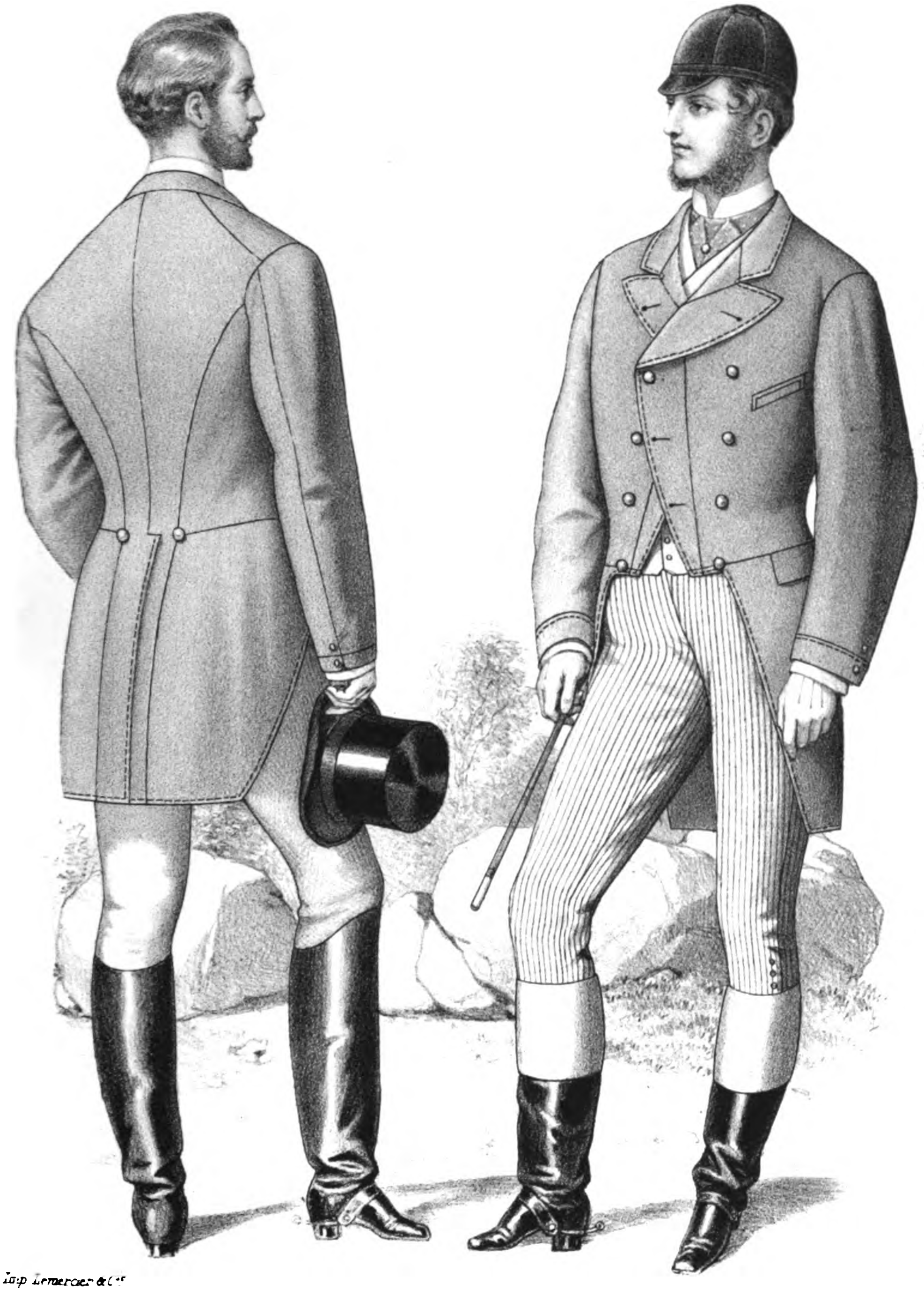

Paris, Imp Lemercier & Cie

Lacour Morin & Cie dess.

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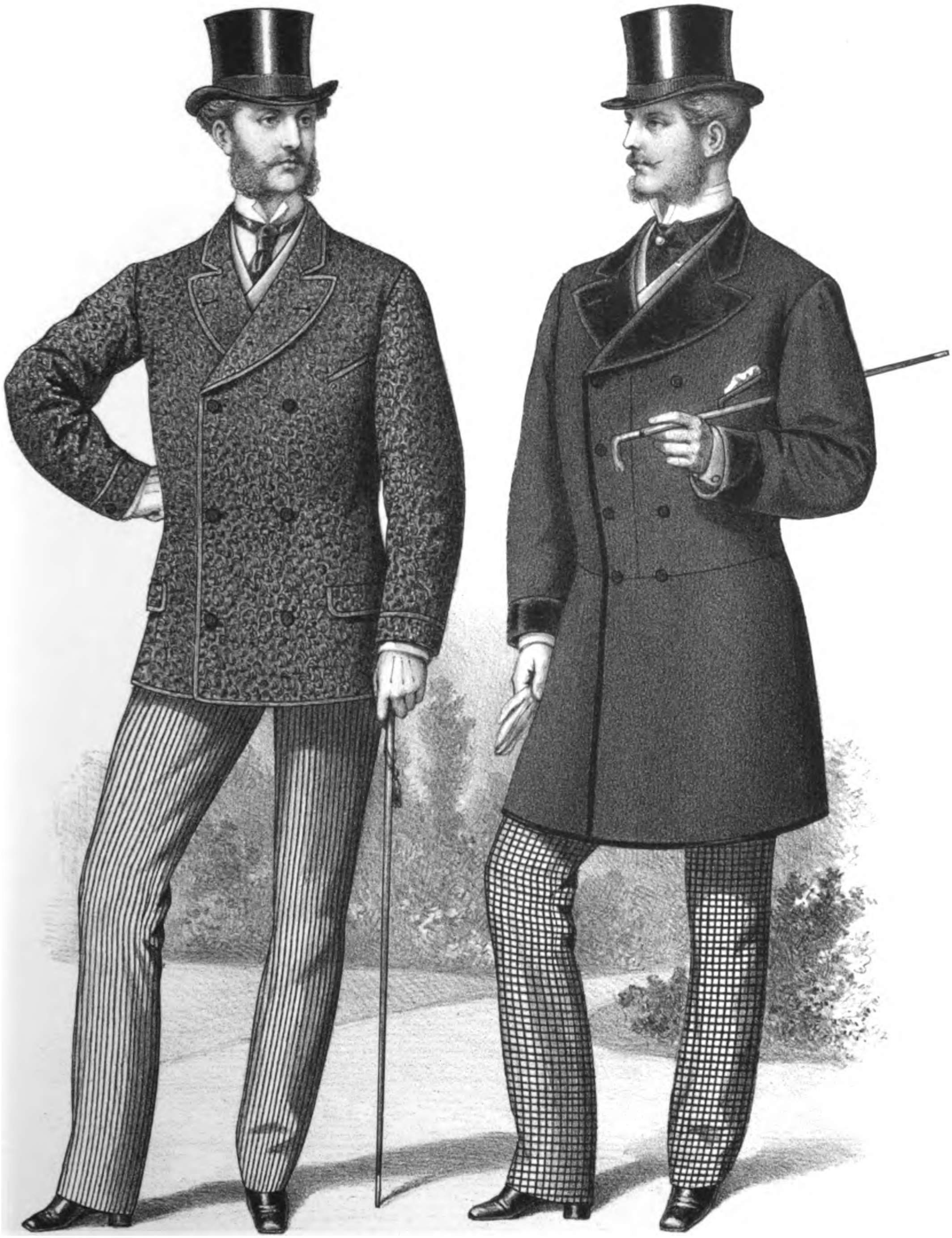
October 1st _ **GAZETTE of FASHION** _ 1869.



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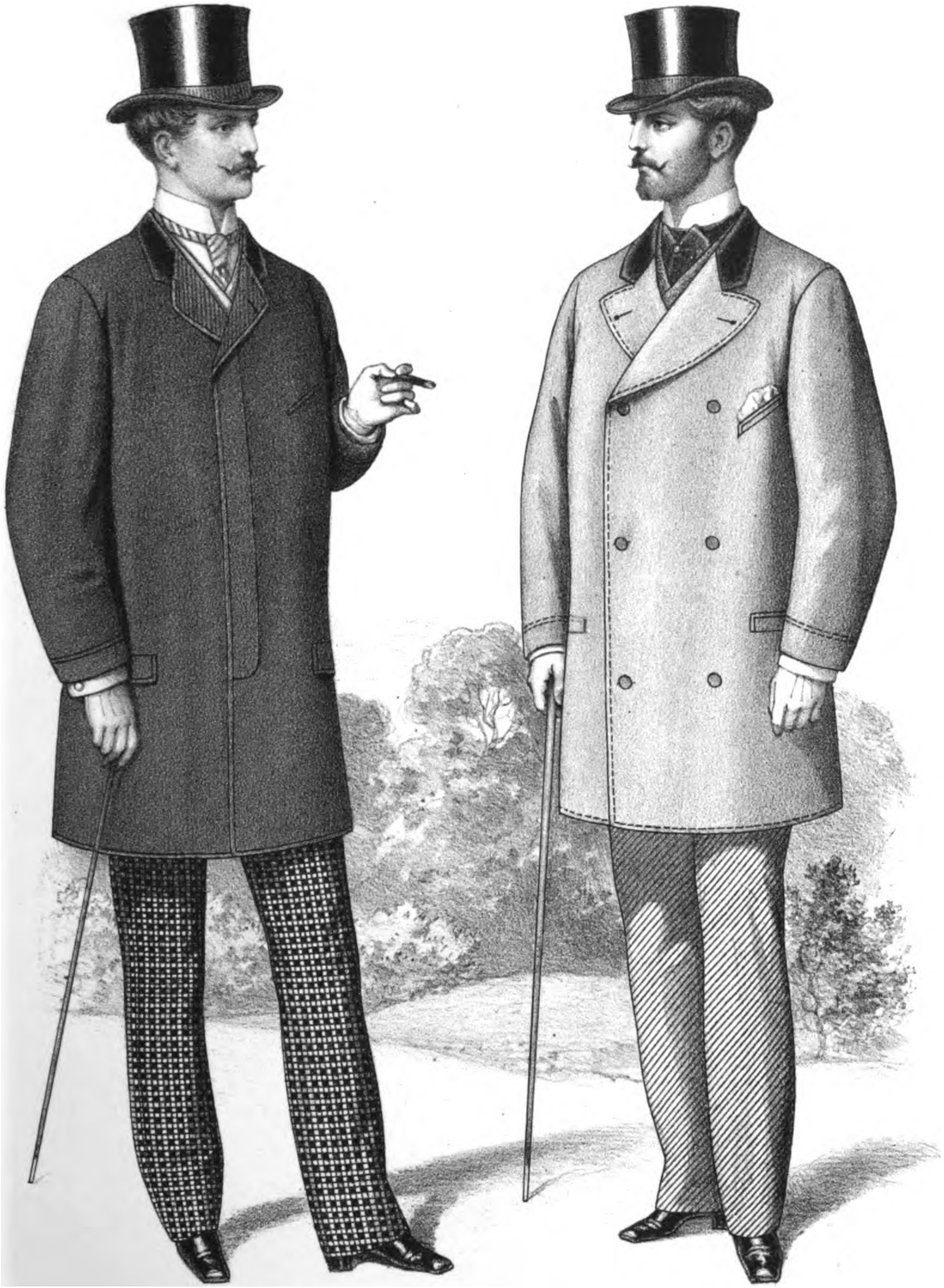

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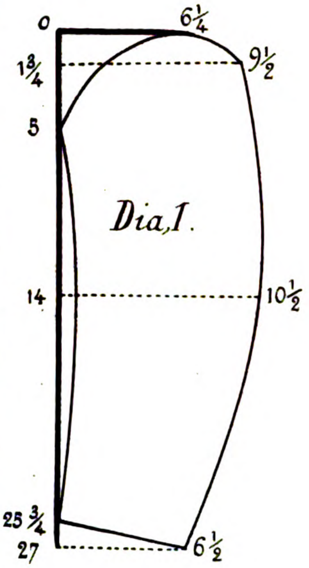
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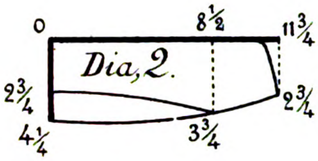
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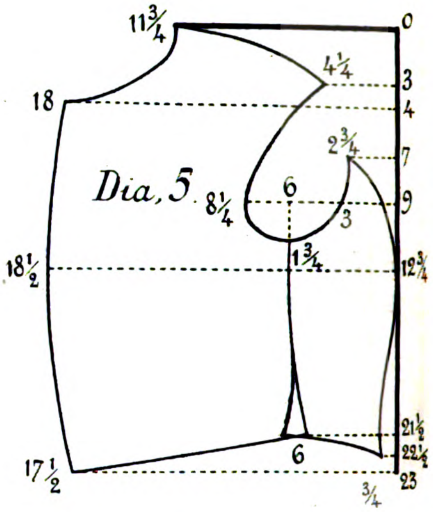
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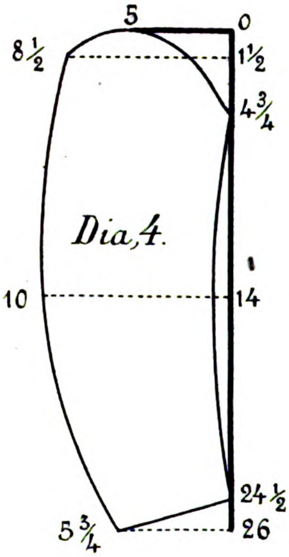
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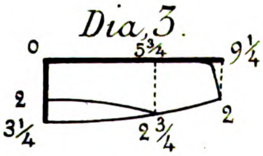
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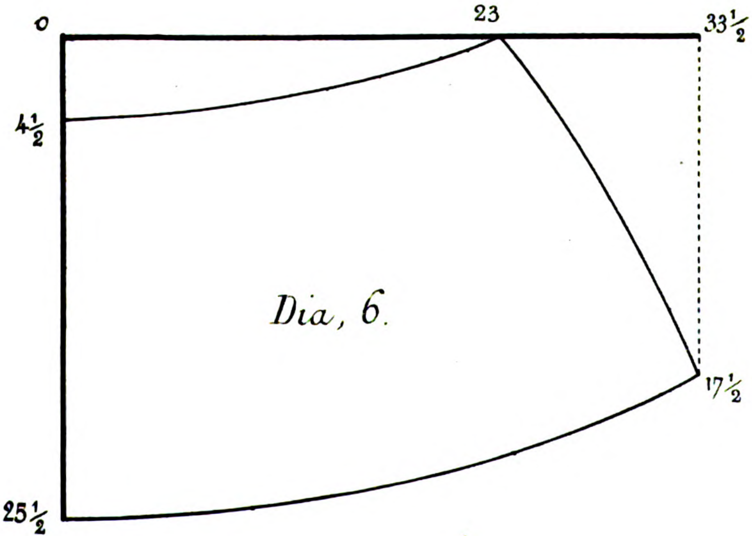
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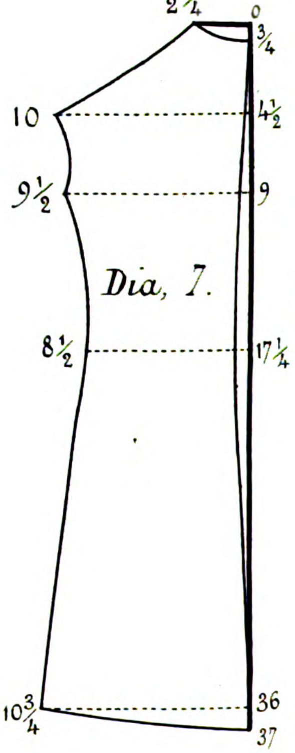
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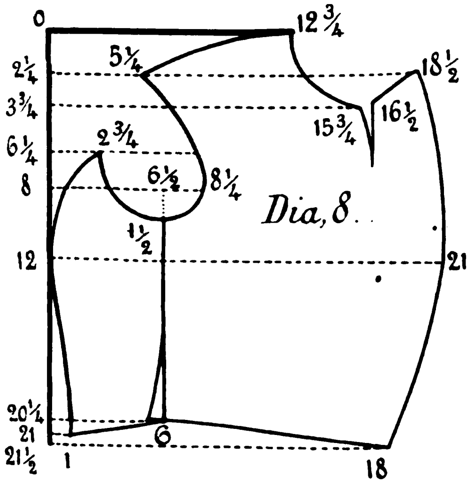
E. C. Minister.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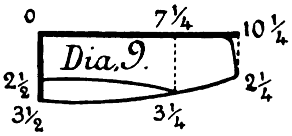
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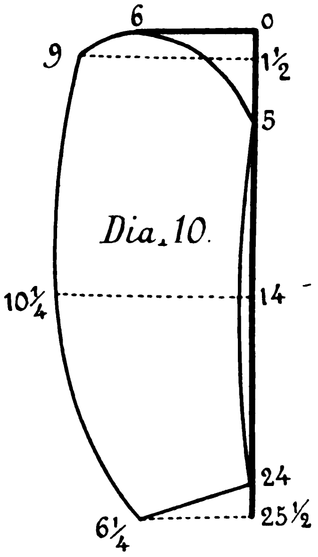
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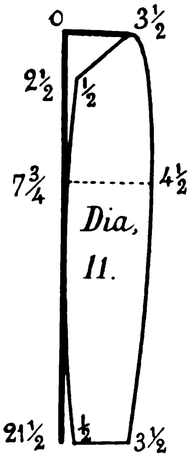
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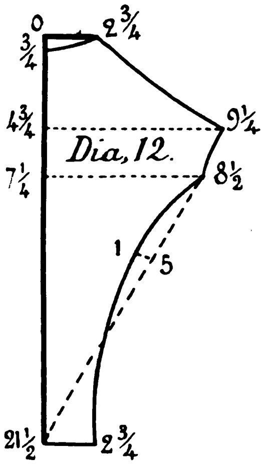
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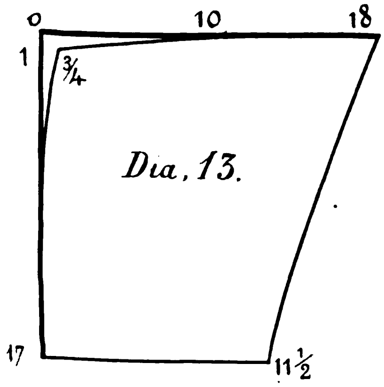
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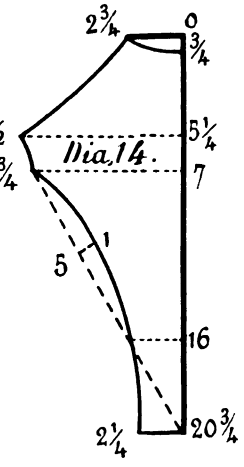
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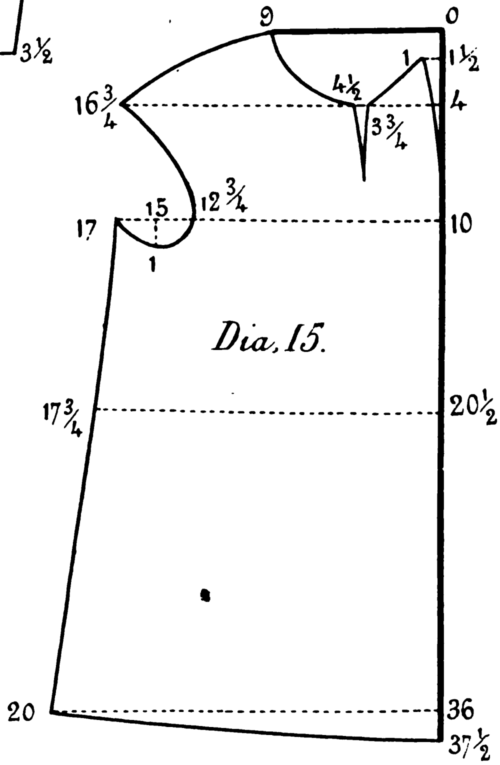
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No. 283. NOVEMBER 1, 1869. VOL. 24.

The Eclectic Repository.

"A gatherer and disposer of other men's stuff."—*Wotton.*

UNIVERSAL SYSTEM OF CUTTING.

By "SARTOR."

(*Continued from page* 33.)

TO THE EDITOR OF THE "GAZETTE OF FASHION."

SIR,

Before resuming the explanation of the general working of my system of cutting, I may perhaps be allowed to advert to the letter I addressed to you in reference to a charge of piracy made by one of your subscribers abroad, and which you were so considerate as to publish in your last number, together with some forcible comments by yourself.

From *your* intimate knowledge of me, I did not feel for one moment the slightest uneasiness as to the opinion which you would form of the genuineness of my contribution to your work; but, writing under a *pseudonym* for convenience, and to allow perfect freedom to my friends for any remarks they might feel disposed to make on my principle or method, I could not be so sure that I should not, perhaps, be misjudged and condemned by some of your readers, without having the opportunity of explaining the real state of the case.

You are necessarily fully aware that such a charge as offering systems of cutting—invented by others—as one's own production, could be safely and justly made against more than *one* person in our trade at the present time; and although the practice is by no means creditable to the persons implicated, the borrowed honour for a time redounds to their importance. But eventually the trick is discovered, and the disgrace for so flagrant a breach of common honesty very properly brings about the punishment so well deserved.

As I feel convinced that such an act would be most repugnant to *your* feelings, you did me no more than justice by favouring me at the very earliest opportunity with the means of contradicting the charge of your correspondent, so far as I am person-

ally concerned, as the author of the plan of cutting, the merit of which is claimed by him.

I sincerely hope that, by an early post, you will receive further information on this subject, and that, after your request, your correspondent will furnish you with a copy of his system, and at the same time state if his method is—like the "Universal System"—applicable to all styles of garments, and his plan for disproportion and deviations made on the same principle as those I have communicated in the previous portion of my correspondence.

I have given your readers proofs of the application of my system of cutting, to drafting dress, frock, and morning coats, and Chesterfields, and now propose showing its adaptability to producing waistcoats.

I am, Sir,
Your obedient servant,
"Sartor."

To Form the Forepart.

Diagram 3.

Draw the line A B; mark on it at C, one-sixth of the breast;* at D, one-fourth; at E, one-half; and at F, the length of natural waist. Square with A B, draw the line A G, and make the distance between the two points, one inch less than a fourth of the breast. From D, E, and F, square with D B, draw the lines D H, E I, and F L. Mark on the line D H, at H, two-thirds of the breast, and intersect this point by a line drawn from G, as a *guide* for the shoulder-seam.

Mark from D to K, on the line D H, about 1½ inch more than a third for the width to front of scye; but this proportion may be varied at pleasure, according to the make of the customer. On the line E I, mark at I, half an inch more than half the breast; and from I to M, one-eighth of the breast. Draw a line from K to M. From F to L is half an inch more than half the size of the waist.

Raise the *scye*-point of the shoulder-seam about an inch from the line drawn from G to H, make the length to fancy, and shape the scye, touching the line drawn from K to M, and terminating at I. Form the side-seam from I to L, and the neck of a waistcoat to button up, from G through C.

Allow one-eighth for the width of the top of the back, and make the length of front, from G, to the measure taken, adding one inch for making up and seam.

To form the front-edge, measure the width from the line E B to the side-seam, about 1½ inch below the line E I, and mark out beyond the line E B, two inches more than the breast-measure. Follow the same plan to fix the distance of the front-edge at the waist, but substituting the waist-measure.

Make the length of side-seam to fashion, or to suit the particular figure of the customer, and shape the bottom-edge of the forepart.

To Form the Back.

Draw the several lines, and determine the position of the different points as for the forepart.

Raise the top of back at G, as shown on the diagram, and lower the scye-point of the shoulder-seam, from the line drawn from G H, to the same extent as the shoulder-seam of the forepart was drawn above it. Make the length to correspond with the shoulder-seam of the forepart, shape the back-scye to I, and the bottom to the back-seam.

For disproportion in size of waist, I shorten the back by raising the top of the side-seam at I, half an inch, as shown by the *roulette* line. Should the waist, on the contrary, be very small in proportion to the breast, I then lower the top of the side-seam from the point I, and take a little off at the bottom of the back-seam, as practised by you in your work, the "Complete Guide to Practical Cutting," to avoid an abrupt point in closing the side-seam.

I have not touched on any of the different shapes of waistcoats, as they do not affect the principle of my system. I may, however, just remark that, for double-breasted waistcoats, either with the lapel cut on or sewn on, I find it is not advisable to reduce the width of the forepart at the bottom of the front-edge, but merely take off about half an inch at the full of the breast. This produces a cleaner-fitting waistcoat than if the same quantity had been taken off all the way down the front-edge.

(*To be continued.*)

---

* I should state that I follow your plan of drafting a waistcoat to an inch *larger* than the actual measure of the body.

PHILANTHROPIC SOCIETY OF MASTER-TAILORS OF PARIS.

PRIZES FOR GOOD WORKMANSHIP.

The success which attended the efforts of the members of the above excellent Society, last year, to give a fresh impetus to the trade, by holding out a promise of reward for superior workmanship combined with finish, exceeded the hopes of the most sanguine of the promoters of the movement; and, encouraged by the result, and with a hope still further to develop the talent and capacities of the journeymen and workwomen employed in this particular branch of industry, they determined on repeating the experiment in the present year.

The meeting for awarding the prizes gained by the successful competitors, as determined by the decision of a jury appointed to examine the several specimens sent in, has lately taken place, and although the particulars have not yet been officially published, we are enabled, by an influential member of the Society, to furnish some details of the proceedings, and so soon as the report is in circulation, we shall complete our account of this interesting and important exhibition.

We last year noticed the first praiseworthy attempt in this direction, and gave the particulars of the principles on which the movement was to be established, as also the different classifications under which the various descriptions of garments were to be entered, with the amount of prizes and number of "honourable mentions" to be awarded.

The plan adopted on that occasion was closely followed at the second competition; but the meeting was held in a spacious room, engaged especially for the purpose, in order to accommodate more conveniently the large number of persons who were expected to be present.

Owing, however, to the increased interest which this movement has excited in the trade, both in masters and in workmen, it required some little forbearance on the part of the company present, to diminish the slight inconvenience experienced by the limited space. As all who attended were actuated by the best feeling, this trifling sacrifice of personal comfort was willingly supported, in consideration of the satisfaction felt at the support the undertaking met with from the body of the trade, as evinced by the attendance on the occasion.

We may here state, for the information of such of our readers who did not peruse the statement we published in the October and November numbers of our work last year, that this movement originated, in the first instance, in a feeling, on the part of some of the principal master-tailors of Paris, of the inferiority in the execution of the work performed by the journeymen-tailors of the present day, compared with the specimens which were produced by the journeymen of recent times, and of the desirability of devising some plan by which this lost excellence might be regained to the advantage of all parties interested, and place the French tailoring trade in the enviable position it held for so long a period in the civilized world. In all respects, the idea was legitimate, and deserving of support and success.

The plan proposed was to offer a sufficient inducement to the journeymen, and to the women employed in the trade, to compete for prizes, which were to be awarded for the best specimens of workmanship and finish—for the two were indispensable—in the several classes in which the committee arranged the different garments, according to the quality and character of the work usually put in them. The rewards consisted of medals bearing the names of the successful competitors, with sums of money, and honourable mention with smaller sums for those workmen who had evinced less skill in their specimens.

The masters who took an interest in this proceeding found the material for the journeymen or women who were disposed to enter the arena, and they, on their part, made up the several garments at their leisure, so as not to interfere with their regular employment or with their wages.

The competition was confined to the workpeople of those houses, the principals of which were members of the Society.

The first meeting took place in the rooms of the Society, in September, 1868, under the presidency of M. Lafitte, jun.; that which has just been held, was presided over by M. Kessler, the present President of the Society, supported by Messrs. Jansens, one of the Vice-Presidents; Noel, the Secretary; Corroy, the Treasurer; M. Nicolas, the Director; and the members of the Committee and Sub-Committee.

In opening the proceedings of the evening, the President congratulated all friends interested in the improvement of this branch of trade, on the evident interest taken in their renewal of the attempt which had been made to bring about this desirable result, as shown, beyond a doubt, by the large attendance of employers and of employed upon this occasion. He referred to the good understanding which existed between all parties engaged in this contest, and took the opportunity to compliment both the journeymen and the women on the excellence of their work.

Justified by the experience of their first attempt, and from their endeavours meeting with additional support from the trade, he had the pleasure of informing the meeting that the committee had determined to increase the number of prizes, without, however, diminishing the several amounts.

He noticed, with much pleasure, that the journeymen working in the provinces had entered with spirit into the competition. He hoped, judging from the great progress made in this their second attempt over the first experiment, that on the third occasion, they would have still further cause for satisfaction.

In the absence of M. Giboury—the reporter of the jury for determining the awards—M. Noel, the Secretary, read the official report of their proceedings. It stated that the general excellence shown in the several specimens sent in for competition had determined the jury not to limit the number of prizes to three, as was originally intended to be awarded to the first class, in which were comprised dress and double-breasted frock-coats.

In the second, which included morning-coats and jackets, and Over-coats, while rendering all due justice to good work, the jury did not feel justified in awarding a first-class prize, as there was not that marked superiority in any one specimen over the others which would entitle the person who made it to this distinction. It was to be borne in mind that the articles used for this description of garment were more supple, and afforded great facility for workmanship.

There was but one specimen of uniforms submitted. The jury regretted that there were not more competitors in this particular branch, as competition would be desirable. The execution of this single specimen was, however, so very superior, that the jury unhesitatingly awarded a first-class prize to the workman, to whose skill it bore so honourable a testimony.

In the fourth class (trousers), there were several excellent specimens of work and style, evincing great care and judgment on the part of the competitors. A pair of black doeskin dress-trousers was especially noticed and commended, as having been entirely made by hand.

In the fifth class (waistcoats), the jury were pleased to notice some capital specimens of work. The workmanship was so generally good, that they had some difficulty in determining the specimens which should be rewarded. In white quilting waistcoats, they were gratified in inspecting some beautiful instances of superior and first-rate trade.*

This report was listened to with great attention, especially by the operatives, who naturally felt an anxiety to learn who had been the fortunate gainers of the several prizes.

M. Jansens, as the original promoter of these proceedings, and a gentleman known to take a great interest in the welfare and honour of his profession, next addressed the meeting.

In the course of his speech (which we will not attempt to give in the absence of the official document, and which proved the sincerity of his exertions in promoting the prosperity of their trade, and in seeking to improve the condition of the journeymen) he feelingly adverted to the phases which these competitions had gone through; and trusted that for the future, there would be no further interruption to the advancement of their successful institution.

M. Noel then addressed the meeting in his official capacity as Secretary.

In a very effective speech he touched on all the various questions connected with the trade, such as the workshops, and other matters of detail. He referred to the assistance rendered by the Society, and urged upon the journeymen to discuss the matter

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*** White waistcoats are usually made in France by women, and cloth and dark waistcoats by men.—ED.**

of apprentices with calmness, discretion, and good feeling; otherwise the profession to which they belonged would most certainly degenerate, and, no longer holding the first place in the world, would be superseded in importance by the tailors of other countries.

M. Nicolas, the Director of the Society, read the names of the successful competitors, and the President presented to each, either the medal of the Society, with their names engraved on them, or a certificate of honourable mention. To each he addressed a few kind and complimentary remarks.

M. Corroy, the Treasurer of the Society, presented the different sums of money, according to the classes.

The President trusted that those who had not been successful on this occasion would be stimulated to use increased exertions in future, and become in their turn the fortunate possessors of the prizes given for good workmanship.

This brought to a conclusion a most agreeable evening, and all parties left thoroughly satisfied with the proceedings, and looking forward to the next meeting.

ENGLISH FASHIONS.

On one of the figures on one of the plates issued with the present number we give a back view of a fitting Chesterfield. It will be noticed that the back is considerably narrower, both at the top of the side-seam and at the hollow of the waist, than we have reported for several years. This is a necessity, in order to be in harmony with the compass now used in *fitting* coats of this make; otherwise, if cut to the former proportions, it would be out of keeping with the width of the forepart, out of which a long fish is frequently taken under the scye, to cause the coat to sit in well at the waist. There is a moderate length of opening at the bottom of the back-seam, and the bottoms of the side-seams are left open a little as well, or the braid or stitching may be carried up, and the seams closed all the way down to the bottom.

On the figure of a lady on this plate, we have represented a very pretty style of fitting *paletôt*, with a cape. Made in a light colour and good article, and trimmed with velvet in the style shown on the drawing (of a contrasting colour), the effect is very becoming.

On the first figure on another of the plates, we have illustrated a gentlemanly style of Over-coat, to be worn either for travelling or with evening-dress. It is cut like a "Sac," with moderate compass, and with a bold rolling collar. The sleeves are large, and have a deep cuff of fur or imitation, and the collar and roll faced with the same, and the edges and openings of the pockets bound to match. Made up in a fine quality of beaver, either plain or of the make known as "fur" beaver, with a rich fur, and the coat lined with silk quilted, we know of no other shape of Over-coat which can compare with this for richness of character.

On the other figure on the same plate, we have represented a double-breasted morning-coat in the present style. The lapel is cut on. It is not broad at any part, but is very narrow at the bottom. There are four holes, the third only being intended to be used. The waist is moderate in length, and the hip-buttons not placed more than three and a half inches apart. The sleeve is not cut wide, and is finished with a narrow cuff, with two buttons in it, but without holes. The skirt is cut to reach a little below the middle of the thigh. It is well cut away at the front, and square at the bottom. There are small flaps on the waist-seams, with pockets under, and a breast-pocket outside, with a welt.

Our readers will perceive by the pattern we publish this month of a pair of trousers for morning wear, that there is a little tendency to make them wider over the foot, but as yet there is nothing extravagant in the size.

On one of the figures on the third plate, we have illustrated a frock-coat, with velvet collar, lapel-facings, cuffs, and binding. The shape is the same as we have already described, but this representation gives an accurate idea of the effect of velvet, and we think that our patrons will agree with us in the smart appearance the coat has with these additions.

The view of a back figure represents the back of a *Frock* Great-coat, made in frieze or fancy beaver, with a curl on the face.

DESCRIPTION OF THE PATTERNS IN DIAGRAM.

Plates 1426 and 1427.

Diagrams 1, 2, 4, 10, 11, and 12, are the pattern of a double-breasted frock-coat in the present style of fashion.

Diagram 3, illustrates the "Universal System of Cutting," by our correspondent "Sartor," as applied to drafting waistcoats.

Diagrams 5 and 6, are the pattern of a double-breasted waistcoat with a rolling collar.

Diagrams 7 and 8, are the pattern of a stylish form of jacket for ladies' wear, which we reproduce from a recent number of the work published by our contemporaries at Dresden. When closed as indicated by the letters A, B, C, and D, a small graceful cape is formed, reaching to about the waist; and when the garment is tastefully made up, and trimmed either with flat or fancy braid or bands of velvet, according to colour and article used, the effect will be very pleasing. Our readers will notice that there is not any sleeve.

Diagram 9, is the pattern of a pair of morning-trousers, in the style and proportions in general wear.

EPITOME OF FRENCH FASHIONS.

The Philanthropic Society of Master-Tailors have some time since issued their plate among the members, illustrating the different styles of dress recommended by the sub-committee—especially nominated for that purpose—for adoption this season. We have been favoured with a copy, and as our notice could not, at the present time, in any way interfere either with the rules or the interest of the society, we give our readers a few particulars of the forms. Those of our patrons who are also subscribers to our half-yearly work, the "Report of Fashion," will thus have the opportunity of seeing the difference which may exist in the styles reported by us as fashionable for the ensuing winter.

Dress-coats are represented with a lapel of a medium width only, and varying but little in size from the top to the bottom. The top is not cut with any determined point, and the corner is square. There are five holes worked in it. The turn of the front is rather broad, and extends below the second hole from the bottom. The collar is low in the stand, and a little deeper in the fall. It is square at the end, and with but a small "light" between it and the lapel. The waist is moderate in length, the side-seams curved to the usual extent, the back-scye narrow, the back rather broad across to the sleeve-head, and narrow at the bottom. The skirt is small at top, and moderate at the bottom. Instead of terminating in an angle at the end of the strap and the top of the front-edge, as usual, the bottom-edge of the strap is carried with a slight curve on to the front-edge of the skirt. The sleeve is easy, and has a deep round cuff without any buttons. Blue is recommended for evening-dress, with gilt buttons and a velvet collar. The front of the forepart is faced with cloth, but the skirts are lined with silk. The edges are turned in, and stitched narrow.

Evening-waistcoats are of white quilting, or of buff cashmere, with rolling collar, opening low, and three buttons and holes. They are cut to correspond with the lapel of the coat.

Trousers easy to the leg, and to fall a little over the foot. Fly-front and plain side-seams. Slate *dress* doeskin of a light shade is suggested, instead of black.

For half-dress—with which we have no corresponding style in this country—the committee introduce a rich shade of brown, with a velvet *rolling* collar to match. The turn is low and broad. The other details correspond with those of the full dress. This coat has a very elegant appearance, and is a decided contrast in style to the blue evening-dress coat.

With this coat is worn a buff quilting or cassimere waistcoat, made in the same style as the white for full dress, but not to open quite so low, and to have four buttons and holes in the place of three.

The trousers are of a pale shade of drab, also in *dress* doeskin, and cut to the same proportions and style as the light slate.

Double-breasted frock-coats are not worn longer in the waist than for dress-coats. The skirt is moderately flat and short. The lapel is by no means broad nor pointed, nor cut with a round at the centre. It has five holes worked in it, and the front turns to the third hole. The collar is not quite so broad at the end as the top of the lapel, and with a small light. Sleeve easy to the arm, and with a plain round cuff. The edges are turned in and stitched.

Morning-coats are both double and single breasted. The former style is made with the lapel—which is about the same width as that of a frock-coat—cut on. It is, however, narrower at the bottom. There are five holes. The front-edge of the forepart is cut off from the third hole, which is made use of to retain the coat in its position over the chest. The corner of the lapel is slightly rounded, and runs in continuation with the collar-seam. The end of the collar is well sloped off and narrow, and runs in continuation of the edge of the silk breast-facing at the back of the cloth lapel-facing. The sleeve follows the style and proportions of the two other forms of coat we have described. The skirt is short, made to run at front with the lapel, but to sit well forward on the thigh at bottom. It is not rounded off, and there are not any flaps.

The single-breasted coat is very similar in shape to the morning-coat which was worn in this country before the broad long turns were introduced. The lapel is very small, and the coat is fastened by the top of four holes and buttons. The collar is both narrow and low, with a small end. The front of the forepart is cut away at the waist-seam, and the bottom of the skirt well rounded off. It is about the length of the skirt on the double-breasted coat. There are medium-sized flaps in the waist-seam. Sleeve easy to the arm, and quite plain, without a cuff.

Waistcoats for morning wear are to be made without a collar, cut tolerably long, and to button high up.

The style of Frock Great-coat recommended is much after that which is fashionable in this country. In fact, it has every appearance of an English-made coat. The waist is short, and the hip-buttons a little wider apart than we have described. The lapel is broad at top, rather narrow at the bottom, and without that amount of round on the outer edge which we have noticed on some coats in town. The collar is low in the stand, but of a fair depth in the fall. It is narrow at the front, and the end sloped off. The skirt is short, not any longer than for a frock-coat. It is flat. The sleeve only easy, without any tendency whatever to the "peg-top" dimensions, and is finished with a deep round cuff. The edges have a silk braid laid on flat. The coat is worn buttoned up to the fourth hole.

We are glad to notice an attempt to reintroduce the small cape on an Over-coat, but instead of being worn with a Frock Great-coat, it is recommended to be adopted on a fitting Chesterfield. The back of the coat has every appearance of a regular Frock Great-coat with hip-buttons, side-seams, and tacking at the hip, but the hip-buttons are wider apart. The front of the coat is double-breasted, with a bold lapel cut on, and four holes in it. It is worn buttoned up to the neck, without any turn whatever. The collar is low and narrow, and cut off at front. The cape covers the shoulders well, and reaches to about half way down the back. It is well rounded off at front. The skirt is short, not reaching to the knee. A long fish is evidently taken out under the arm to remove the superfluous cloth which would otherwise be found at the small of the waist, and so as to give sufficient liberty over the hips. The pockets are at front of the skirts, with the openings aslant, and with a narrow welt. The sleeve is exactly in the style of the majority of the coats we have described, but with a deeper cuff. The edges are trimmed with a braid.

The loose Chesterfield form of Over-coat is also recommended for adoption. It is not so full as a "Sac," but sufficiently large to hang straight, and is cut without a back-seam. It is short. The front is single-breasted, and the holes worked in a fly. Buttoned up to the throat, without any turn. Narrow collar, the corner of the end rounded off. Full sleeve, with a deep round cuff. Edges turned in, and doubled-stitched. Seams sewn plain. Deep flaps across the skirts at front, with pockets under, and one with a welt outside the left breast. There is no opening at the bottom of the back.

There is but little difference in the style or width of morning-trousers, from those worn in dress. Checks, stripes, and fancy diagonal patterns, with plain side-seams or borders, are represented.

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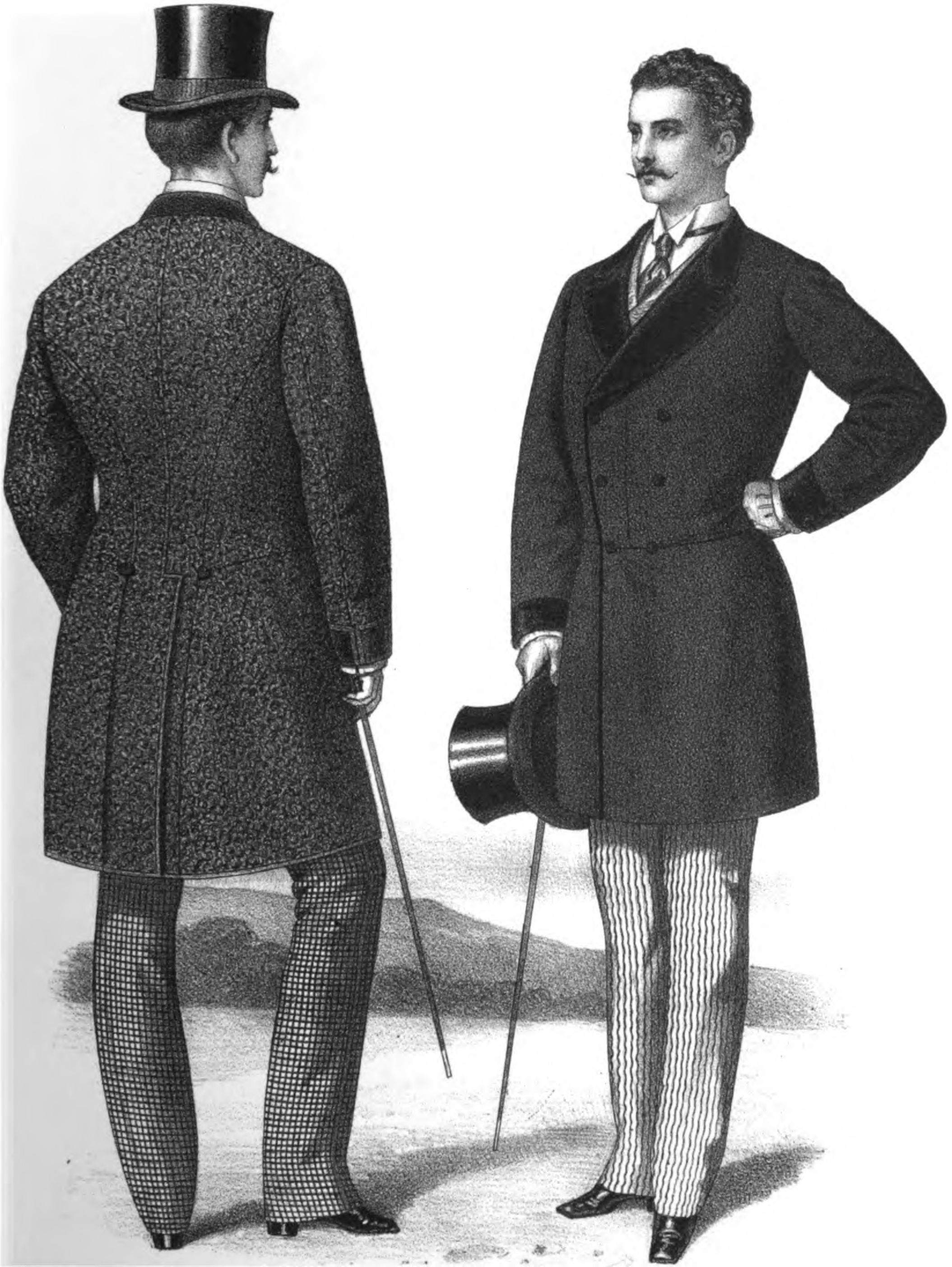

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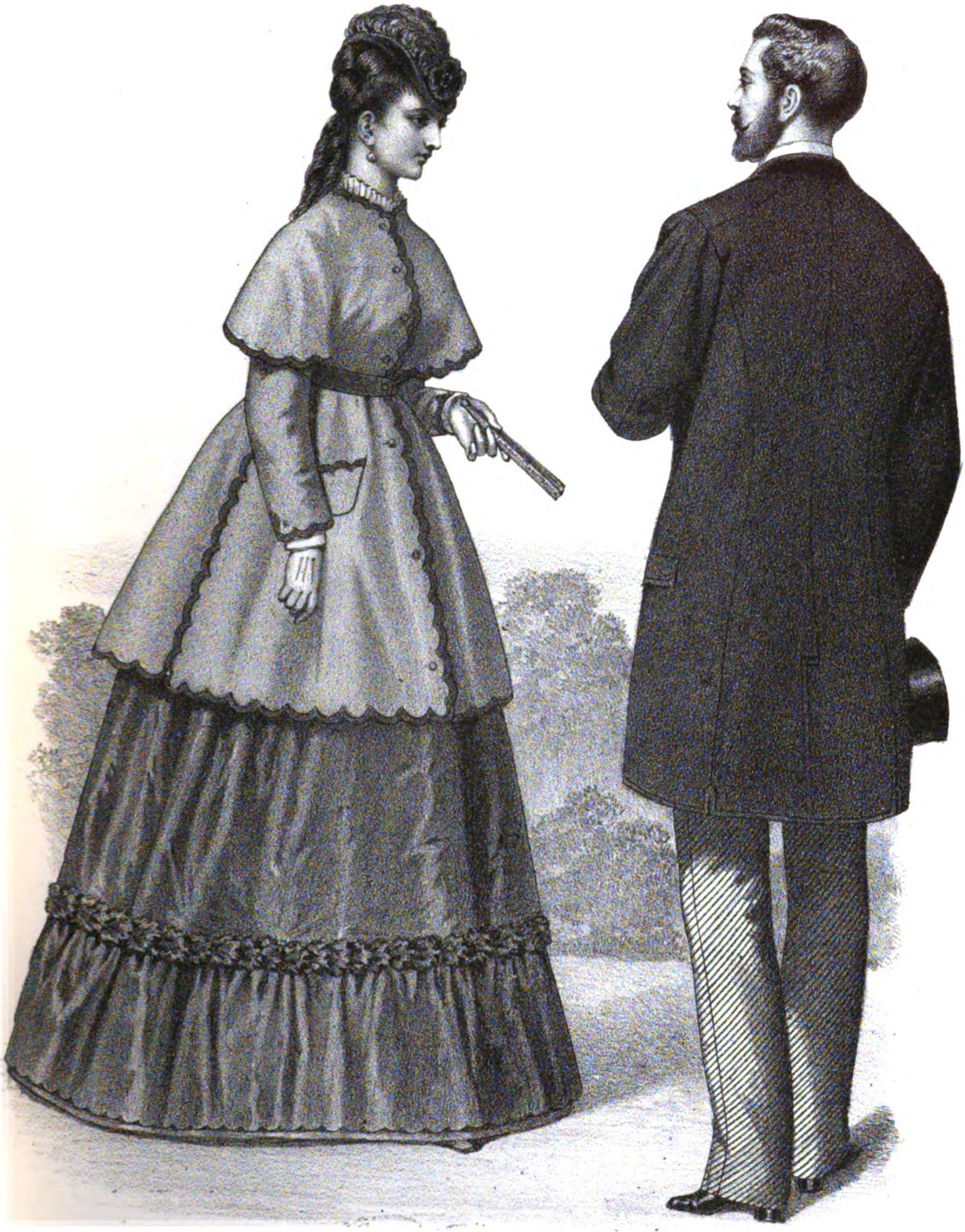

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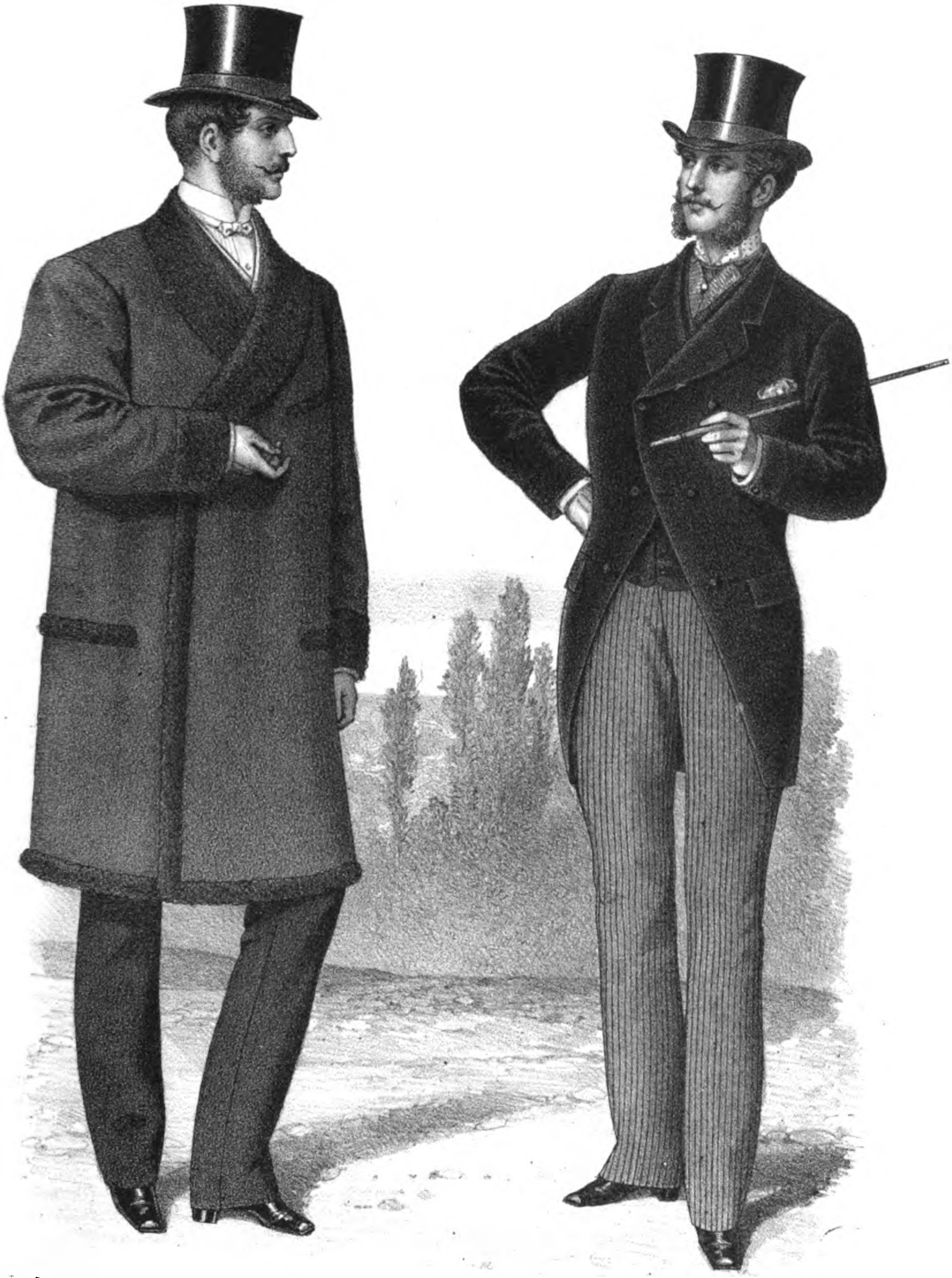

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No. 284. December 1, 1869. Vol. 24.

PHILANTHROPIC SOCIETY OF MASTER-TAILORS OF PARIS.

Distribution of Prizes for Good Workmanship.

In our last number we noticed the praiseworthy exertions of the above Society to devise a scheme for regenerating the excellence which was formerly attained by French journeymen-tailors, as well as by those of other continental cities, and gave a short review of the proceedings at the distribution of prizes on the second anniversary of this new movement.

Since the publication of our incidental remarks we have been favoured with the full details of this interesting meeting, and, agreeably with our promise, now give them more copiously to our readers.

As we view this proceeding on the part of the houses constituting the principal trades in Paris, and the large provincial firms, as one calculated to produce a very desirable result, and tend materially to the advancement and improvement of the mechanical part of the profession of tailors, we are convinced that by every member of our branch of the industrial arts the particulars of the meeting on this occasion will be read with interest.

We would also hope that this attempt by the Philanthropic Society of Paris may have the effect of inducing some of the spirited members of the trade in this country to adopt similar measures with the same view, as it cannot but be admitted that there is ample room for improvement generally in the work of the journeyman. It would be desirable if the mantle of some of the best workmen of our predecessors in business could have fallen on the shoulders of their successors, and by this means have handed down to the present generation a little more of that perfection in sewing which was so admired and appreciated in the early part of the present century.

In the circular issued by the Society to the members, in July last, they state that in the presence of various circumstances which for several years have exercised a prejudicial effect on the quality of the work performed by journeymen-tailors, the Society had come to the conclusion that the necessity of the case imposed an indispensable duty upon them to take the initiative in devising some plan to counteract this baneful influence, which, while it operated detrimentally on the "professional reputation" of the trade at the present time, was also calculated to compromise the character of the succeeding generation of both master and journeymen tailors.

It was proposed at a committee meeting in February of last year, and confirmed at a general meeting in April of the present year, that a competition should be established under the auspices of this Society, to engender a taste for superior workmanship, and mark more strongly the distinction between bespoke garments and those ready made; as the latter can only be produced at their low prices by a sacrifice of quality in the material, and of a certain amount of workmanship to the prejudice of the journeyman.

The Society, in their anxiety to carry out efficiently the object contemplated, in the success of which so many branches of trade are interested, came to the determination to invite tailors of foreign countries as well as of France to co-operate with them, in order to give a greater stimulus to the spirit of emulation which it was hoped would be created by the proposition; and by this means add to the prosperity and raise the character of our special branch of trade. The members generally were requested to give every encouragement to their workmen to enter into competition for the various prizes which the Society intended to give.

The meeting for the distribution of the prizes and honourable mentions awarded by the jury, appointed to inspect the several garments sent in competition, was held on the 7th of October last, and, as we have already stated, in a large room especially engaged for this purpose, to accommodate the number of visitors who were expected to be present on this occasion.

The proceedings were initiated by some remarks from the President of the Society, M. Keszler, who, in addressing the company, stated that the Philanthropic Society of Master-Tailors of Paris, although instituted to relieve the wants and assist the journeymen belonging to the various members, when overcome by illness, old age, or other infirmity, also takes an interest in everything which affected their trade as a body. It was with this view that one of the most influential and zealous of its members had taken the initiative in the honourable competition which they had met that evening to witness. The President remarked: "This institution, as you are aware, has for its object to stimulate and encourage by emulation a taste for superior workmanship; and it may be the means of raising our profession in public estimation, and of distinguishing it from the rival branch in ready-made clothing.

"We must not, however, suffer ourselves to remain under a delusion. In order that these competitions may be successful, and be really useful, it is essential that they should be established on a large scale—that a large number of masters and men take part in them, so that our trade, as a body, should be fully represented. For if the contest should be restricted to a small number of competitors, it would have no influence whatever on our profession, and would be completely insignificant in character." Addressing himself more particularly to the journeymen and workwomen present, he said: "To you especially they would have less interest, as the honour of carrying off a prize is increased in proportion to the difficulty which is presented in the attempt.

"In this point of view I beg to congratulate you. The competition of this year shows a decided progress on that of the preceding one. A larger number among you have entered the lists. Specimens have been sent in from Paris, from the provinces, and from abroad. Our own room would not have been large enough to have accommodated you all; that is the reason why you have assembled here. If this progress continue from year to year, the object of our competitions will be satisfactorily achieved, and the whole trade, masters and men, cannot fail to benefit considerably from the circumstance.

"I see also in this institution another immediate advantage. Already, in my imagination, I can foresee a happy result, in the opportunity it affords for establishing a better understanding between the workmen and their employers.

"When I witness, on your side, this praiseworthy spirit of emulation for workmanship, and, on the part of my fellow-tradesmen, that eagerness to assist in the ceremony of awarding the prizes to the successful competitors, it appears to me like a pledge of the spirit of justice and harmony which should always exist between us.

"You and we form the two branches of our large professional family. The master has need of you, as you also of him. Our interests are the same; our union would constitute our force, and prosperity to all of us. Those persons who preach to the workmen defiance to the employers, and who represent them as their natural enemies, are your real enemies, or your flatterers, which is the same thing.

"Allow me to quote a memorable example. I take it from the period of our past differences; but do not be uneasy, it is only to confirm our present good feeling.

"Two years and a half ago, in place of the agreeable task which devolves now upon me to discharge, and affords me so much pleasure, I, with several others, was commissioned by my fellow-tradesmen to oppose demands which many of you, I am aware, considered unreasonable, but which were imposed upon all by a dictatorial committee. This duty brought me into contact with the writers for the press, and, among others, with one of them who was the very soul of your strike. I ought not and cannot, without his permission, make public an admission he made to me at our first interview. But it was of such a nature that I assure you, on my honour, your advisers occupied themselves with anything but your interests and your welfare. Utterly regardless of your situation, it was with very different views that they goaded you on, and crouched behind you, that they held out deceitful promises to you to excite you on to the struggle.

"Without them, the strike which divided us for a whole month would not have lasted a week. In fact, it never would have taken place. A friendly meeting would have been held, as we wanted, and the ready-made shops would not have profited to the extent of 10,000,000 (francs) of business at the least, which were lost—without any chance of recovery—to you and to us.

"You perceive, then, where are your real interests and your true friends. Our disputes settled, and our family meeting of this evening, prove it to you in two different ways.

"Having the privilege of addressing you, I was anxious for the opportunity of bringing this circumstance to your knowledge, as it appeared to me to show the good understanding which now exists amongst us in a still more favourable light.

"In expressing my sincere desire that this good feeling may be lasting, I at the same time convey the good wishes of the whole Society, for so desirable a consummation.

"No one has a better feeling towards, or a higher esteem for the working class, than its members for their workpeople. Many of us have left your ranks, and are justly proud of that noble origin. It is that of 'work,' and work is the most noble escutcheon a man can have.

"Returning to our competition, in the unavoidable absence of M. Giboury, who had kindly undertaken to give an account of the proceedings of the jury appointed to examine your several specimens, your Secretary will read their report; but before he enters on his task, I beg to be allowed to make a few observations.

"As I have had the honour to be present at the several long and careful inspections of the different garments sent in competition, I am in a position to bear testimony to the strict impartiality with which the awards were made. The jury were elected by ballot by the competitors themselves, equally from the members of the Society and from their own class.

"Every care was taken to prevent it being known from which house, or by whose hands, the different articles were made; a number only was affixed to each. The Manager of our Society, who had the charge of this duty, alone knew to whom each garment belonged. Even I, at the present moment, am totally ignorant as to the names of the individuals to whom I, with others, have awarded prizes. You will perceive, from this explanation, that the decisions were come to in all cases totally unbiassed by any illegitimate influence whatever.

"It must not, however, be inferred from my remarks that there was no difference in opinion among the jury; such an event was an impossibility. One considered one speciality as the test of excellence in a garment, while others entertained different opinions on the particular qualities which characterized the superiority of workmanship. One would consider the facings being well put together, as a proof; others would be in favour of the collar being well made up, or the stitching being regular, the edge being neatly finished, or the button-holes well worked. Each one examined with his own eye, and judged according to his particular bent. From this circumstance, as may be supposed, arose differences of opinion. Your jury does not claim to have been infallible; it has acted conscientiously and impartially.

"Having trespassed thus far on your patience, I will no longer detain you from the more interesting part of the proceedings, when you will receive the rewards you have so justly earned. I will bring my remarks to a conclusion by congratulating you, in the name of the Society, as well as personally, for the beautiful specimens of work which we have had the opportunity to admire."

This address was received with the utmost enthusiasm, and vehemently applauded.

The Secretary, M. Charles Noel, then read the report of the jury.

Alluding, in a few remarks, to the circumstance of having been elected by the jury to the honour of the position which he then filled, he begged, in their names and for himself, to offer them his most sincere thanks and congratulations.

"A large portion of the specimens sent in for competition give evidence of remarkable skill, while all bear witness to a noble spirit of emulation, and of efforts worthy of the highest praise. We are but too happy in the privilege of offering you this well-merited encomium.

"The progress made since the competition of last year is palpable, especially in three of the classes. Persevere in this right direction, for the prosperity of a Society to which our hearts and souls are attached, and for the honour of our profession. It is one of the most important and the most useful—one of those which enter largely into the general operations of trade and the exchanges of the whole world. It depends upon you—[addressing the workpeople especially]—as much as the masters and foremen, to preserve for Paris that reputation for elegance and good taste, which has gained for it the distinction for years of being the capital of the fashionable world.

"Having giving utterance to these general compliments, which are so well deserved, and which I had so much at heart to offer to you, I will proceed to the notice of the detailed examination of the several specimens of work exhibited in the five classes.

"The first, as you are aware, comprises dress-coats and double-breasted frocks.

"The second, morning-coats and Over-coats with hip-buttons.

"Over-coats of all other styles are included in the third class.

"The fourth consists of trousers, and the fifth of waistcoats.

"The specimens in the first class fully justify the hope we entertained last year. The number of dress-coats submitted is larger, and many of them are exceedingly well made, while some are distinguished for their very superior merit. Our task was thus rendered more difficult, and required more delicacy on our part. It was impossible to award prizes to all the specimens which fulfilled the specified conditions for good workmanship; we have, however, extended the circle of rewards. Instead of three prizes, determined upon by the regulations of the competition, we have increased the number to six, independently of the same number of 'honourable mentions.' The jury were anxious to prove, by this act, their appreciation of the specimens sent in this year, and also to hold out encouragement to future competitors.

"In the second class, the number of specimens is less than on the previous occasion, but here also the improvement is clearly shown. One specimen especially attracted the attention of the jury, who unanimously awarded the first prize to it. Two other additional prizes, and two 'honourable mentions,' have also been added to the number originally intended.

"In the third class, we regret to state that the number of specimens is less, as also is their merit. The jury came to the unanimous resolution that it was not advisable to award a first-class prize, but only a second and a third. We trust, however, that in the exhibition of next year, this class, of such importance and so varied a character, will take an ample revenge for the falling off in the present.

"The fourth class appeared to us to merit all three prizes specified in the regulations, as well as three 'honourable mentions.' The first prize was awarded by the whole of the members of the jury without a dissenting voice; not merely because the trousers exhibited were equally well turned out as others, and even surpassed them by the excellence of workmanship, but that they were *entirely made by hand*, and for that reason ought to take precedence of any made by the machine.

"In the fifth class—waistcoats—there is a large collection. Several of the specimens are worthy of notice, and the jury, by common accord, has voted four prizes and five honourable mentions.

"It only remains for me to express the regret we felt in seeing military clothing represented at our exhibition by one solitary uniform coat. It is true that it worthily represented this particular branch, but a competition would have had the effect of adding to the merit of the competitor. We appeal to the military tailors to lend their assistance to an institution destined to advance the interests of all branches of the tailoring trade.

"A special prize was awarded for this specimen of excellent workmanship.

"In bringing my remarks to a conclusion, allow me to express a hope we entertain of witnessing our professional competition develop among masters and men a spirit of harmony and union. It will establish the prosperity of our particular industry, in promoting the progress of which you are already taking an important part by the specimens of workmanship we are about to reward. These testify against the reproach so frequently made against our branch of trade, of falling off in quality.

"Persevere all of you, and you will justify in the future the further progress which this year's competition leads us to hope for."

The respected Secretary resumed his seat amidst loud expressions of satisfaction at his remarks.

M. Jansens, who—as we stated in our last number—was the originator of the idea of these competitions, then addressed the meeting.

He opened his speech by referring to a remark made last year, at their meeting for the distribution of prizes, by one much loved and esteemed by them all, "that he hoped, when the principle of the professional competition was better appreciated, the number of its supporters would increase, and that the exhibition of articles would be still more effective."

He felt a pleasure in believing that the words of their late President, M. Lafitte, "whose honourable name, handed down from father to son, was one of their professional honours," had exercised a right influence, since the hope expressed was already realized, in a double point of view, by the present exhibition, and the increasing number of its supporters.

"I remember," he added, "that on the same occasion our honourable President also remarked, that our institution was, in a measure, an unfinished work. In fact, many things were wanting.

"We were so straitened in our finances that our condition drew expressions of regret from the jury. Eventually, we must admit, the institution of the competition revived, without any other assistance than that of an obscure and but little encouraged promoter.

"Persevering still in the belief which he had carried out in practice, he proposed for a second time, as an idea of a noble origin, and destined to elevate the feeling of the consideration due to professional merit.

"In spite of this noble and praiseworthy character, the competition of honour had great difficulty in obtaining a position among us, and it may be stated, without exaggeration, that its existence hung suspended between fear and hope; for, up to that time, no body had been sufficiently influential, or showed itself disposed to give it its protection.

"But now how different is our position. On one hand, the wise counsels of our late honourable President; and, on the other hand, the reflections which time naturally brings, have clearly shown that a branch of trade like ours, is a precious patrimony; the preservation of which imposes on all who participate in its advantages, the duty of contributing to the support of its prosperity.

"For my part I am but too happy and too proud to witness this happy change.

"Fifteen honourable names, among which figure the most distinguished men of our profession, have, as members of the committee, come nobly forward to the support of our primitive institution, and by their active and business-like qualities, looked into all the wants of the competition. More than this; they have made the purport of our scheme known throughout France and abroad, in order to induce a larger number of persons to take part in the competition. The result is that nine of our provinces and two foreign capitals have responded to the invitation, and have sent in specimens for the general exhibition.

"We have had letters from trades in all parts of the country, congratulating us on our undertaking and offering their warmest sympathies for its success. All agree in the importance which these competitions cannot fail to exercise on our trade, and augur from them a brilliant future.

"I do not hesitate to state that the good which will follow, cannot but materially add to the importance and prosperity of the Philanthropic Society of Master-Tailors of Paris.

"I have the pleasing hope that you will all soon be convinced that it is only by a constant attention and endeavour to improve the professional character and excellence of our trade, we can maintain a line of demarcation between the legitimate portion of *our* trade and ready-made clothing, which, as has been stated before, owes its existence entirely to low prices, necessarily involving an inferiority in the work.

"To bring about this desirable state of things, it is incumbent on all well-disposed members of our trade to unite more than ever—journeymen as well as masters—in supporting this attempt in the improvement in sewing. In that lies the sole hope of our branch of trade."

As M. Jansens's good qualities have rendered him an especial favourite with all classes, his speech was listened to with great attention, and received with much enthusiasm.

The Secretary then called over the names of the successful competitors, who, as they came up, received the prizes or honourable mentions awarded to them for their work.

It would be of little interest to our readers for us to publish a list of names of the more fortunate *employés*. In running our eyes over it, we notice that several foreign workmen, German and Belgian, have carried off some of the higher prizes, which fact may have a good effect in stimulating the French journeymen to outdo their rivals on a future occasion.

The total amount distributed in prizes was 1120 francs, or about £44 16s. All who had an "honourable mention" also received a small sum of money; and those who had money prizes, received a Society's medal at the same time.

The meeting then separated, thoroughly satisfied with the agreeable evening they had spent, and were invited to attend in even larger numbers on the next anniversary.

The Eclectic Repository.

"A gatherer and disposer of other men's stuff."—*Wotton.*

UNIVERSAL SYSTEM OF CUTTING.

By "Sartor."

(*Continued from page* 48.)

TO THE EDITOR OF THE "GAZETTE OF FASHION."

Sir,

Although the form of Over-coat known by various names as the "Inverness Cape," the "Deer-stalker," and, lastly, as the "Carlisle Cape" (when the great desideratum in the shape of a sleeve was added to complete the comfort of the wearer), is not so much in vogue as formerly, there can be no question of its advantages for travelling, whether by rail or by the road; and these, no doubt, have retained it still in wear in many parts of the country, in spite of the decrees of fashion in the metropolis. To show the application of my system to this particular shape of garment, will not, therefore, be out of place; and I trust your readers, who may have the opportunity of putting it into practice, will be benefited by the simplicity with which, by means of my rules, it may be produced, and with the ease they will find in the proportions and fit. With these few introductory remarks, I will proceed to lay before them the necessary directions for their guidance.

I am, Sir, your obedient servant,

"Sartor."

System for Producing the Inverness Cape with Sleeves.

To Form the Forepart and Back.

Diagram 9.

Draw the centre line A F. From A, in continuation of this line, mark upwards three-quarters of an inch. Mark on the line A F, at B, one-sixth of the *actual* breast-measure, to determine the front of the neck; to C, one-fourth, for the direction of the cape-line; to D, half the breast; and at E, the length of natural waist. From E, square with E F, draw a line, and mark out to G two inches. A line drawn from A, through G, will represent the centre of the back; on it mark at F the length to measure, which, for this style of coat, and the purpose for which it is intended, should always be long.

On the square line drawn from the point above A, mark at H, one-sixth of the breast, to determine the straightness of the forepart, and at I, eight inches, as a guide for the spring of the side-seam.

This, however, is not necessarily a fixed quantity, as the distance will be governed by the amount of compass required in the coat. It may be lessened or increased at pleasure. I find the quantity I have given produces sufficient width for the average of figures.

Draw a line from C square with A C, and on it, at J, mark two-thirds of the breast A line drawn from H, through J, will find the spring of the cape, adding about two inches above J for the round of the back-edge.

From D, square with A D, draw a line, and mark on it, at K, one-eighth more than half the breast. A line drawn from I, through K, will determine the direction of the side-seam for both forepart and back, if the coat is not to have a sleeve sewn in.

To determine the proper amount of round for the shoulder-seam of the back, mark down the back-seam (the line drawn from A through G) from A to the * two-thirds. Make this a pivot, and cast from H to K. Make a pivot at H, and cast from the bottom of the back-seam to the bottom of the side-seam. The bottom of the forepart is regulated by casting from the bottom of the side-seam, making A a pivot instead of H.

When the coat is not intended to have sleeves, the *roulette* lines indicate the shape of the scye of the forepart, which, after all, is a matter of taste, as some cutters prefer it very open and deep, while others make it only sufficiently large for the arm to pass easily in and out.

As shown on the diagram, the shape is found by marking one-fourth from C, on the line C J, and one-third from D, on the line D K. Make the width of shoulder-seam of forepart about an inch—sufficient to connect the back with—and form the scye from H through the two points just obtained, lowering it to a point at one-sixth of the breast below K. The form will materially differ when a sleeve is inserted. In that case, mark from the angle of the line drawn above A, through H, to L, one-twelfth more than half the breast, and from C to J two-thirds. A line drawn from L, through J, will determine the direction of the side-seam of the forepart, that of the back remaining as already directed.

On this new side-seam mark down to M, from L, 1½ inch; and from J, mark to N, the same quantity, but lower the point N a little from the line C J. In closing, the space from L to M is sewn on to that between J and N, so as to complete the shape of the scye, which is formed by the points M, O, P, K, and N.

Form the neck from H, through B, and continue it to R, about two inches beyond the line A F. Draw a line from R, through a point at an inch out from G, for the front-edge of the forepart, and parallel with this draw another, at whatever distance may be determined for the width of the lapel. Take out a V at the neck.

There only remains to form the cape. Determine on the line—drawn from H, through a point at two inches above J—the length to which you intend to cut the cape, and cast the run of the bottom-edge, making a pivot at A. Lower the neck of the cape half an inch at front, and form the front-edge, adding about an inch at bottom beyond the line drawn from R through a point marked out beyond G.

To Form the Sleeve.

Diagram 4.

Draw the line A F. Mark on it, at B, half an inch less than one-third of the breast; at C, half an inch less than half; at D, one-twelfth less than the breast-measure; at E, the length taken to the elbow; and at F, the full length of the sleeve.

Make a pivot at D, and cast a segment of a circle from B; make a pivot at B, and intersect this segment at G, by another drawn from D.

On the segment from B to G, mark a point at H—an inch nearer to B than half the distance between B and G—and form the sleeve-head from C, through H, to G. Make a pivot at C, and describe a segment of a circle from F. Mark on it at I, half the breast from F; mark from I to K, the width the sleeve is to be cut at the bottom, and draw a line from one point to the other. Shape the fore-arm, slightly hollowing it from a straight line drawn from G to I, and form the hind-arm from B to F, adding on whatever round beyond the line may be required.

Some persons may consider that I have been unnecessarily profuse with my instructions for producing this garment, and may think my plan rather complicated in detail; they must bear in mind that, although this form of Over-coat was very generally in wear for some time, but very few cutters had any plan for producing it, but trusted almost to their judgment in drafting the shape. The style being defined necessitates more points being given to determine the shape, which is not the case in fitting garments, that are regulated by the fashion of the day.

CUTTER'S RIGHT-HAND MEASURE.

99, *East Street, Walworth,*
Nov. 19, 1869.

TO THE EDITOR OF THE "GAZETTE OF FASHION."

SIR,

My attention having been called, by several houses in the trade, to a statement that has been published respecting the "Cutter's Right-hand Measure," as not being a new idea, as the maker of the London measure, and the proprietor of this *improved* tape, I beg to state that the plan is quite new, and was never carried out before. Graduated tapes have been made for many years, and were patented by the late Mr. Read. On them the arrangement of the figures is from right to left, but the standard inch tape was alway omitted until quite lately, and then the common inch or left-hand tape was added.

My idea was to give the trade a standard inch measure for the cutting-board, on which, when used, the figures would read upright and in a natural position. Moreover, the improvement which I made was this, and not to be found in any other kind of measure—the divisional parts of the inches are placed at the lower edge of the tape, instead of at the top, as the Graduated Measures are marked. Being underneath, it is more convenient for the cutter, and suits the mode of marking much better than having the divisions on the upper edge, away from him.

I enclose pieces of the two makes of measures for your inspection, that you may see I was justified in the claim I made for novelty in my arrangements, and to set this important matter straight with the tailoring and trimming trades.

Yours respectfully,
"DEAN."

EVENING-DRESS.

On one of the plates issued with the present number of our work, we have represented the present style of evening-dress. The two figures illustrate different forms of front to the coat—one with a bold rolling collar; the other with the ordinary shaped lapel, and a collar with a frock-end. The pattern we give in our collection in diagram will supply all necessary information as to detail and proportion. Blue is decidedly the most fashionable for full-dress, with velvet collars and fancy gilt buttons. The foreparts are faced to the back of the holes, or to the lapel-seam only, with plain, ribbed, or watered silk, and the skirts lined with levantine or silk serge. The edges are turned in and stitched, or have a narrow silk braid sewn on them. In the round cuff there is one button and hole, or without a hole. Some trades prefer two.

The bold roll is faced with silk or cloth, to fancy.

The waistcoat is made to open very low, and cut away at front without a collar. The trousers are cut plain, and easy to the leg, and to fall easily on the foot. The side-seams are plain, or finished with a narrow silk braid, usually plain.

* * *

We have represented on another plate two different styles of Over-coats—one for travelling, cut loose in the form of a "sac;" the other in the style of a Chesterfield, moderately fitting, and with a cape. Some trades are cutting the former style of coat much longer, to reach to the ankle, and to fasten round the waist with a belt.

The introduction of a cape is now a novelty, but we think there is a tendency to resume this little addition, and that next year we may see it attempted.

The two figures on the third plate show back and front views of a double-breasted frock-coat.

DESCRIPTION OF THE PATTERNS IN DIAGRAM.

PLATES 1431 AND 1432.

Diagrams 1, 2, 4, 6, and 10, are the pattern of the prevailing style of dress-coat for the season.

Diagrams 3 and 12, are the pattern of a fashionable waistcoat for evening wear.

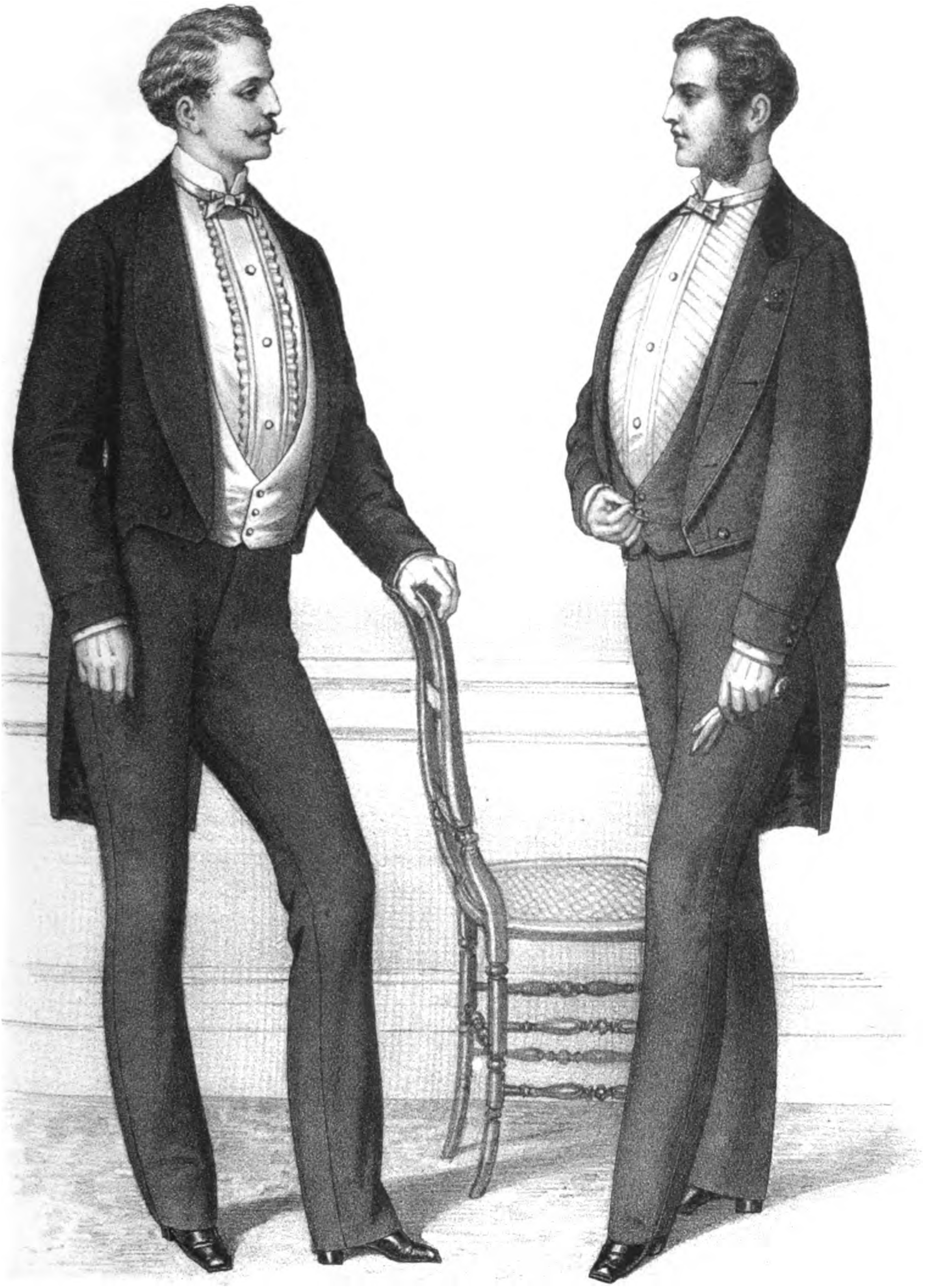
Diagrams 5, 8, 11, and 13, are the pattern of a novel form of Over-coat.

The back (diagram 8) is produced very similar in shape to that of an ordinary "sac," but very long, and perhaps generally with rather more compass; as from the extreme length to which the coat is cut, an additional compass in the lower part is necessary to allow perfect freedom in the movement of the legs. The top of the back is rather broader, and the end of the shoulder-seam cut lower than usual, on account of the strap.

The forepart (diagram 13) is very different in appearance and in shape. The bold rolling collar is cut on to the front, and instead of the shoulder being of the proper length, it is cut so as to correspond with a shoulder-strap (diagram 11), which is sewn in to make up the required length, for the proper sit of the garment. This strap may be sewn *on* the top of the shoulder, instead of *in* with the forepart and back, and so form a strapping. This is a preferable plan for character, and the seams all to be lapped and stitched. The bottom-edge of the collar must be kept easy, to prevent it binding on the shoulder, as the front of the coat may be worn fastened up high. The edge from 0 to 7¼ is sewn on or over that represented on the forepart by the space between the point 8¼, on the line drawn from 11, and the point 10 on the line below.

This forms an elegant style of Over-coat for the winter, made up in a fur beaver or some other warm but light make of goods, with fur collar, cuffs, and edging, and fastened at front by loops of braid or cord and olivets. Lined with silk or Italian cloth quilted and stitched in rows or in diamond figures—which is now easily accomplished by the machine—would add to the richness of the appearance.

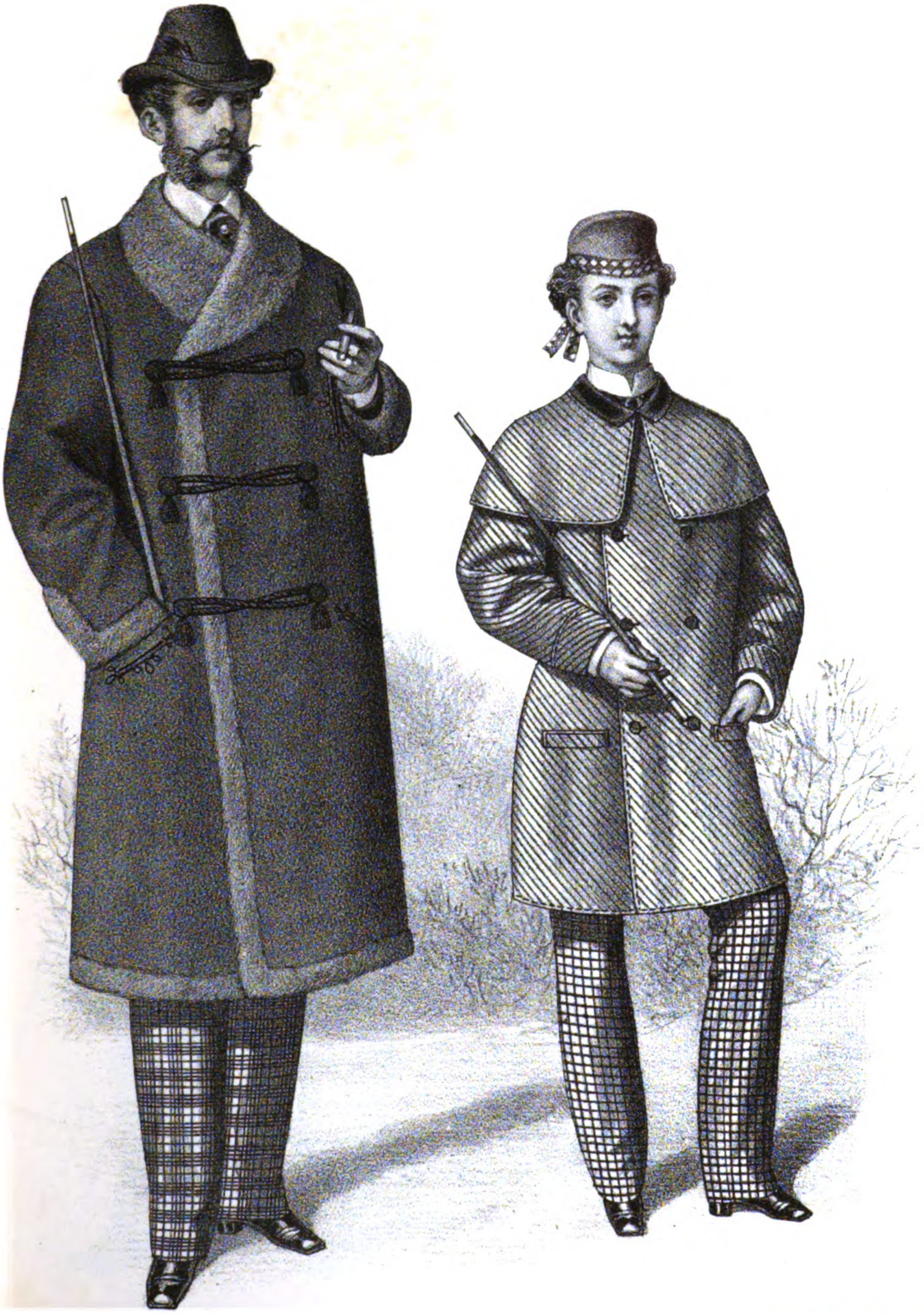
December 1st — GAZETTE of FASHION — 1869.



Paris, Imp Lemercier & Cie Lacour Morin & Cie dess

EDWARD MINISTER AND SON
8, Argyll Place Regent Street W.
London.

December 1st _ **GAZETTE OF FASHION** _ 1869.



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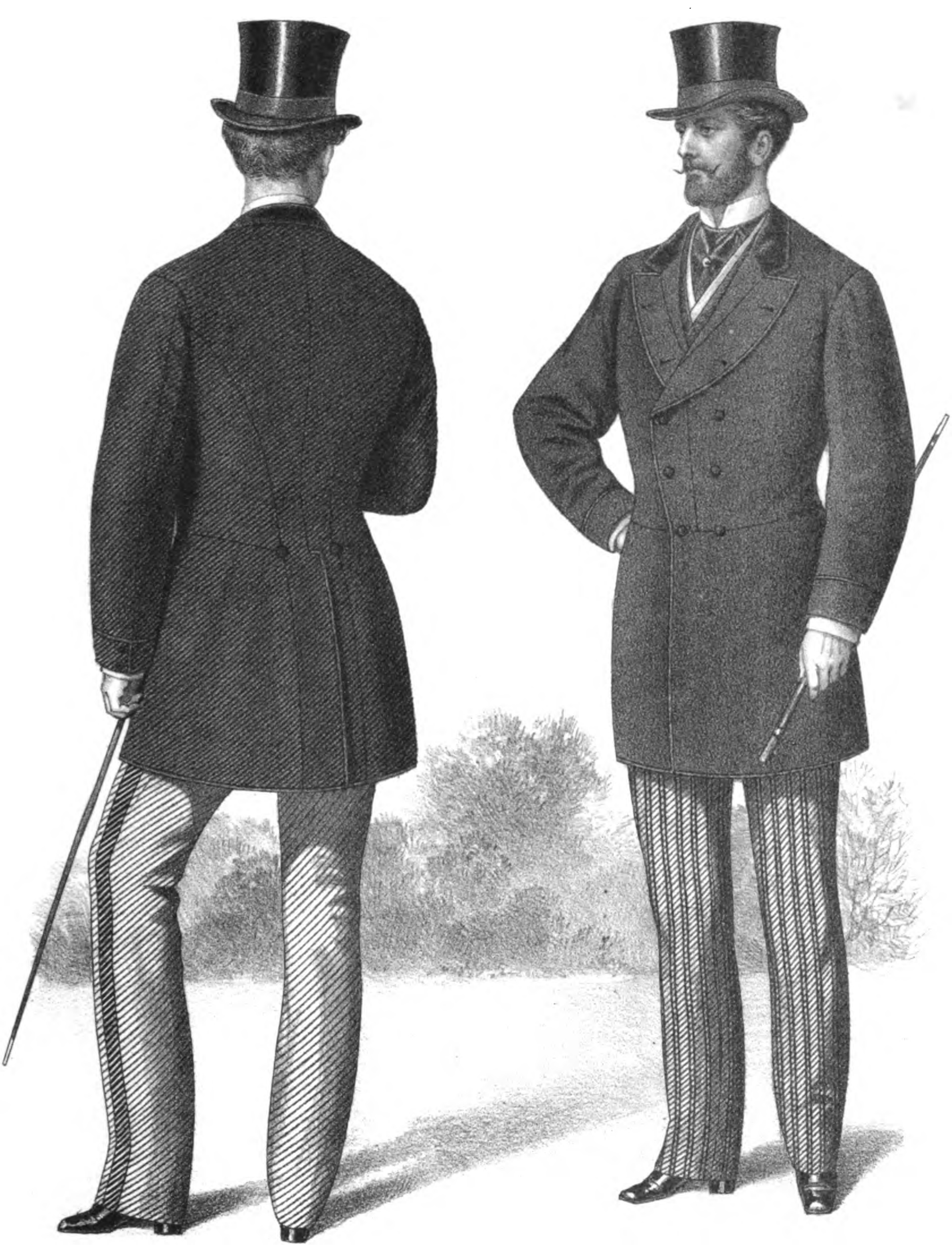
EDWARD MINISTER AND SON
8, Argyll Place Regent Street W.
London.

December 1st — GAZETTE of FASHION — *1869.*



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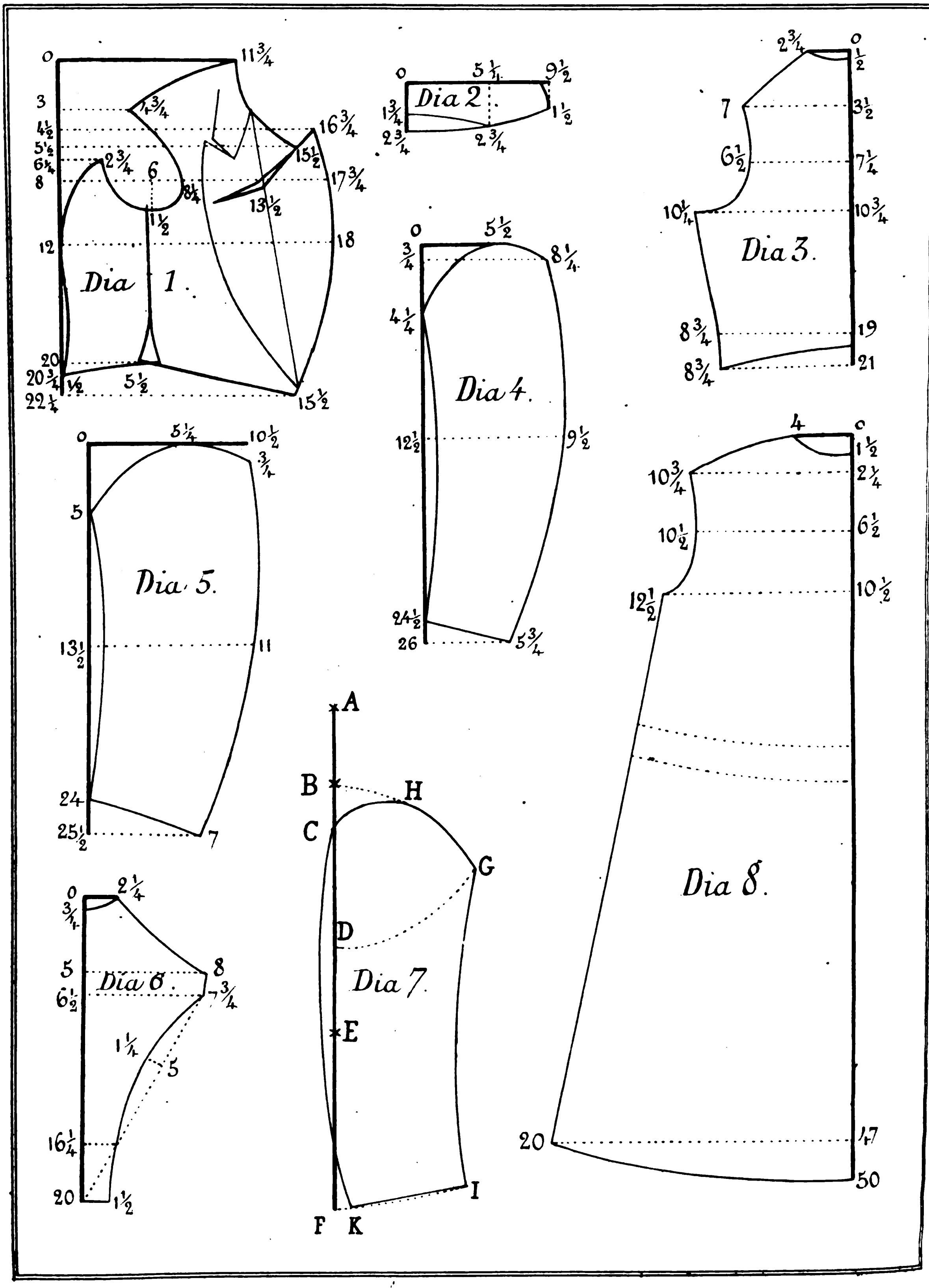
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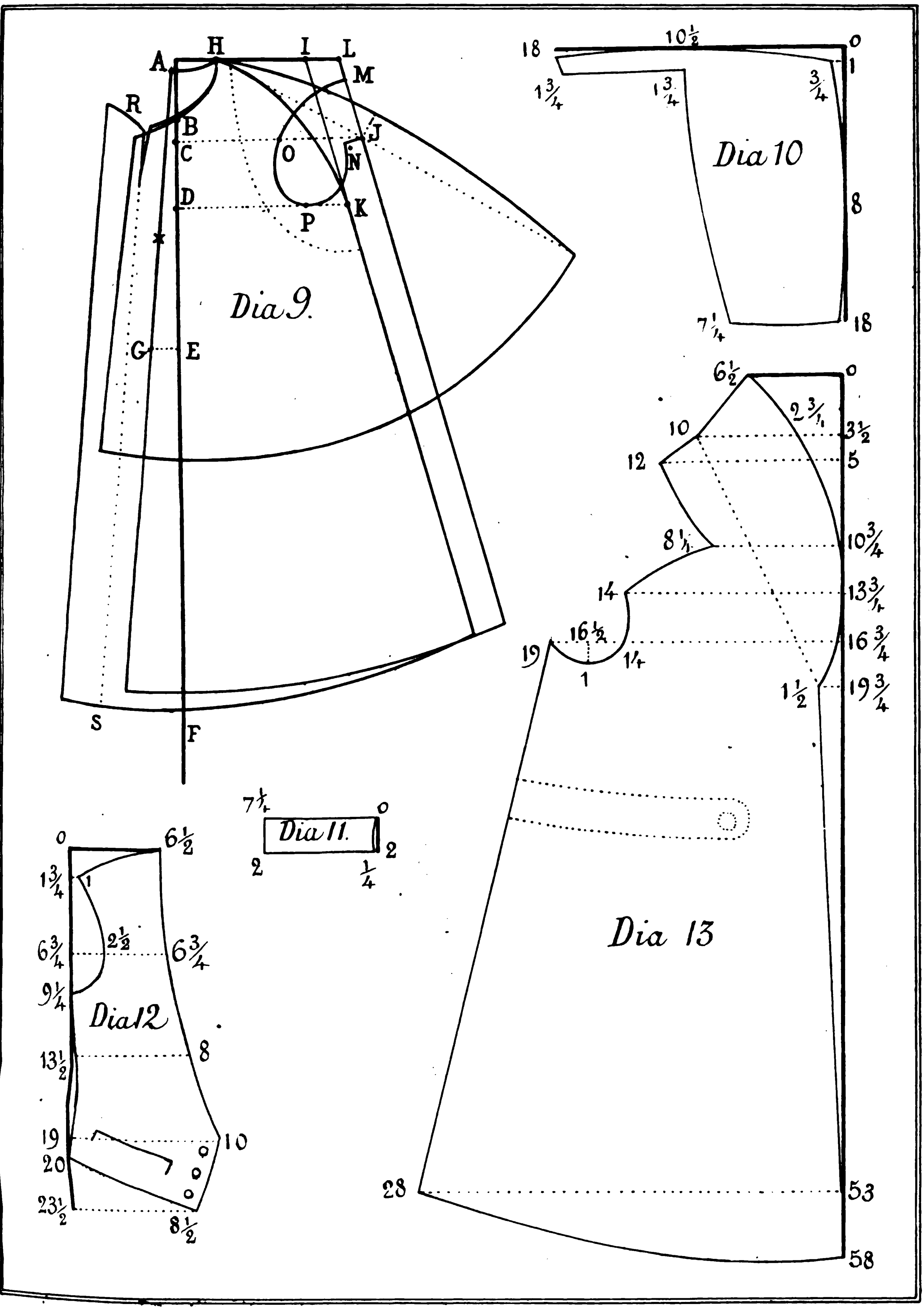
E. C. Minister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Paris, Lith. Michelet, 6 r. du Hazard.

GAZETTE OF FASHION,

AND

CUTTING ROOM COMPANION.

BY

EDWARD MINISTER AND SON,

Tailors and Habit Makers to Her Majesty,

No. 8, ARGYLL PLACE, REGENT STREET, LONDON. W.

No. 285. JANUARY 1, 1870. VOL. 24.

TO OUR KIND PATRONS ON A NEW YEAR.

There is a magic charm in the words "A New Year," which affects us all, whatever our individual prospects may be at its commencement—whether encouraging or disheartening.

The very sound exercises an influence over us, and, as it were, brings with it hopes of a happy future, in spite of what we may have gone through. We would wish with all sincerity, that such may be its effects on all our readers; and that, notwithstanding the dulness which prevailed during the past year, and which unfortunately few of us can ignore, we may, with the words of a popular song, take fresh courage for that which has been ushered in, and trust that "a good time is coming."

Personally, the occasion is an opportunity for expressing our best thanks to our numerous patrons, for the kind and continued support we receive from them, and for acknowledging with gratitude the flattering opinion the trade as a body entertains of our work, and of our exertions to uphold the respectability and credit of our particular profession.

Such approbation, as plainly evinced by the constant addition of the names of highly respectable firms to our list of subscribers, is calculated to stimulate us to fresh efforts, so as to testify, by our renewed vigour, our deep sense of the high eulogiums passed upon us as chroniclers of the passing fashion of the day, and in disseminating practical information to the less experienced members of our branch of trade.

As we have been judged by our past acts, so we would wish to be judged by our future efforts; and no more powerful incentive by way of encouragement could possibly be desired, than the hope of being worthy of the position in which the trade has so generously placed us. That our readers may have "A Happy New Year," with all prosperity, is our most sincere wish; and that it may be the precursor to many others equally fortunate.

ON THE NECESSITY FOR IMPROVING THE PRESENT RACE OF JOURNEYMEN-TAILORS.

We published in our last number an account of the proceedings of the Philanthropic Society of Master-Tailors of Paris, at the second meeting for the distribution of prizes for superior workmanship, and we trust our translation of the report made by the sub-committee of their exertions, and of the results, was perused with pleasure by the majority of our readers, for whom the object in view would have sufficient interest to enlist their sympathies in its behalf.

Old practitioners, who were brought up regularly to this trade according to the *old* rule, cannot but be sensible of the fact that, as a class, journeymen-tailors do not maintain the position they formerly held for the superiority of their handicraft. We do not mean to infer by this observation that the journeymen-tailors of this country alone have retrograded, but to include those of all the different parts of the Continent, who were at one time so justly celebrated for the excellence of their sewing.

While lamenting this falling off in one branch, we scarcely know if we can take any comfort to ourselves in the thought that their judgment in putting garments together has improved, or that the style of their work is superior to that of their predecessors.

Among our numerous readers, who belong to the best trades in town and the provinces, we must necessarily include several as competent to form an opinion in this respect as ourselves, and we confidently appeal to them to confirm our statement.

Change of fashion may, perhaps, be charged with this decline, but we cannot conceive that any change —no matter how great in character—could lead to a falling off in the quality of the sewing. The difference in the present styles, compared with those of the period to which we allude, is not calculated to exercise any detrimental influence on the ability of the journeyman, as good sewing would be as effective and as well appreciated now as it was formerly. We are afraid we must look to other causes for the decline. The Society, whose proceedings we have reported, has evidently felt the importance, in a commercial point of view, of maintaining the position they formerly held in the fashionable world, and with some truth advert to the loss of *prestige* they have suffered in the estimation of their customers. This cannot, however, be attributed entirely to the inferiority in the work of their journeymen, as, in spite of the regret so feelingly expressed by the principal speakers on the occasion of the meeting, French journeymen-tailors unquestionably excel those of this or any other country for judgment and ability. Of course, we refer to those employed in the best trades, and whose wages admit of the necessary time being given to the turning of a garment well out of hand.

The inferiority in the quality of the trade, which we will assume is admitted, cannot be attributed to a falling off in wages, as a comparison between the prices now paid by our principal trades, with those paid by our predecessors in business, or even by many of ourselves formerly, will bear out the statement that, taking into account the great difference in the amount of trade put into the present garments, journeymen would earn considerably higher wages now than formerly.

Just for an example, take a dress-coat as formerly made, with six holes in the lapel, a collar 3 by 4, with we do not know how many rows of *good* stitching in the stand, and no end of sewing in the fall, with the usual accompaniment of soap and pressing; sleeve with a cuff and three buttons and holes at the hand; waist-seam rantered, flaps to the skirts, side-edges, edges stitched and fudged, forepart-facings with row after row of stitching, lapels stitched to match the fall of the collar, with soaping included. Against this, take a dress-coat as now made up. A collar 1½ by 2, with scarcely any work at all in it, and a thin doeskin or soft Tweed for the padding; four holes in the lapel; edges turned in and stitched; plain round cuff; but little sewing in the breast-facings; frock-end collar; plain plait; yet the wages for this coat are considerably higher, in the first-class houses, than were paid for the other style of coat we have described. If we take a pair of trousers, the case is equally strong. Fly-fronts, without waistbands; French or side-pockets; plain seams, and without buttons at the bottom; usually made up in a soft angola or doeskin, easy to sew; whereas, in our early days, they were made of a hard cassimere or kersey, with waistband sewn on, split or whole fall, frog-pockets, with welts frequently sewn on, strap-buttons, and a slit at the bottom of the side-seams. No tailor will contend, for one moment, that there is any point of comparison between the two, and yet this trouser was not paid for anything like the present wages, and was to be made in ten hours according to the "log" then in use.

We are not about to discuss the question of wages, as we are aware an allowance must be made, for the high price of several articles of living and rent, now entails upon the journeyman an increased expenditure for the support of himself and family. We do not, however, see how these affect the quality of the sewing, as, if the journeyman were equal to his task, the difference in wages should admit of equally good trade being put in the garment, without diminishing his weekly earnings; whereas we have actually inferior work for higher wages.

We may be prejudiced, but are inclined to think something of this inferiority, in the mechanical part of our trade, is to be attributed to the discontinuing workshops, and to the men working at home. When a number of men were employed in a shop, there was a certain stimulus given to the less skilful journeyman by the more talented, and every individual workman took, as it were, his cue from some more enlightened shopmate. By this means the tyro rose in point of excellence, stimulated by the example constantly before his eyes. We think this system also ensured a greater degree of uniformity in the quality and style of the trade, than is likely to be obtained by men working isolated, as their time is generally pretty well taken up by their work, and they have little opportunity of seeing other men's trade. Aided by the assistance of members of their families, of course their earnings may be considerably increased beyond the amount their single work would bring them in. This fact, and the inconvenience so often attending having workshops on the premises, at least in the London trades, led to their being very generally discontinued, and, as we cannot but think, to the prejudice of the sewing part of our trade.

If we take the case of military tailors, we fear our argument will tell with even greater force. Let any tailor recall to mind the elaborate uniforms which were worn before the great revolution took place in the dress regulations of the army, such as the Horse Artillery with its beautifully ornamented breasts; the Hussar dress, with pelisse, both highly trimmed; the Rifle jacket, equally handsome; to say nothing of the rich uniforms of the Indian Cavalry, and compare any of them with the uniforms of the present period.

Have we the men competent to do this work among our present generation of journeymen? Yet there were plenty formerly, some of whom may now be found among the pensioners of the Benevolent Institution for the Relief of Aged and Infirm Journeymen-Tailors.

The step taken by the leading members of the Philanthropic Society is sure to meet with the sympathy not only of the master-tailors of France, but we should think of the master-tailors throughout the whole Continent; and we trust the trade in this country will not be backward in co-operating for so desirable a purpose.

By one of the caprices of that notoriously fickle goddess, Fashion, English tailors, at the present time, hold the first place in the estimation of the *élite* of foreign society. It can easily be understood that Parisian tailors, who for so long a period ruled supremely over the whole civilized world in matters of dress, would not be altogether pleased at the decline of their *prestige*, and, however laudable the attempt set on foot to improve the quality of the mechanical department of our trade, their altered position as the arbiters of fashion is not to be entirely laid to the score of the inferiority in sewing at the present time, compared with that degree of excellence which, as we have stated, was so remarkable formerly.

The several gentlemen of the Philanthropic Society who gave the first impulse to this scheme, are entitled to the thanks of the trade at large for the good motive they had in view, and for the trouble and pains they have taken to carry out their object, and may be assured of the best wishes of our community for the complete success of their project.

We shall be but too happy to witness any such attempt on the part of the leading members of the trade in this country, and cannot but think that an equally satisfactory result might follow their exertions.

Some such scheme must necessarily be planned in self-defence, for if, by continued perseverance on the part of the Parisian master-tailors and by the willing co-operation of their workpeople, a decided improvement should be effected in the quality of sewing and in the judgment of the journeymen, the master-tailors of this country will have to contend against the progress so made in our trade; and, in order to hold their own, will be compelled to adopt similar measures to place themselves on the same footing in competing for the patronage of the *beau monde*.

The question will, we trust, be ventilated by the proceedings of the Parisian Society; and, encouraged by its success, we look forward with confidence to the initiative being taken in this country, by some of the many philanthropists whose previous acts bear testimony to their kindness of heart, and consideration for the interest of the labouring class.

The Eclectic Repository.

"A gatherer and disposer of other men's stuff."—*Wotton.*

TO THE EDITOR OF THE "GAZETTE OF FASHION."

SIR,

Being fond of my business as a tailor, and taking a pleasure in experimentalizing on the various plans of cutting which have come under my notice, it will not surprise you to be told that your monthly publication, the GAZETTE OF FASHION, has been a source of great amusement and information ever since I became a subscriber.

The system lately published by you, invented by "Sartor," excited my attention from the peculiarity and novelty of the basis of construction; and although, perhaps apparently, from the plan, it might seem more complicated than some others I had studied, I found, on following the directions which the author has so carefully given, that I could readily produce the several garments on which he has already treated. There is, however, one point on which I could wish to have some explanation, if your correspondent would not consider me importunate in making the request.

In the directions for producing a coat for a corpulent figure, page 17 of the July number, "Sartor" writes: "I mark beyond L, *one inch*, and the same quantity beyond M. . . . . When the waist is less than the breast, I deduct, as I have already stated, one-fourth of the difference between the two, and mark it on the line E, from M, as this point determines the position of the edge of the side-body-seam opposite the hollow of the waist. When, on the other hand, as in the case before me, the waist *exceeds* the breast-measure, by carrying out the edge of the side-body-seam one inch beyond L and M, I obtain a proportion of the additional size in the back and under the arms, while I reduce the width of my forepart across the chest as such figures require."

The question I would ask refers to the quantity marked beyond L.

I quite agree with the author of this ingenious system, that corpulent men require their coats produced small across the breast from the front of the scye to the front-edge of the forepart. The scye also, for a man of this particular make, requires to be small in proportion to his size, for the reason so clearly explained by you in your treatise on cutting, and for which reason you recommend a special measure to be taken, in addition to the others, to determine the size to which the coat should be proportioned. If a certain quantity be added on beyond L, while necessarily reducing the width of the breast across to X, will it not also enlarge the space between the back-seam and the front of the scye, and so do away with one of the features considered essential in a large-waisted coat—viz., the reduced circumference of the scye?

I have seen some patterns of coats for corpulent men, with a small V taken out of the scye of the forepart, in order to reduce the size without interfering with the width of the forepart below. The plan recommended by your correspondent would appear to me to produce an effect in opposition to the usually admitted idea. Perhaps "Sartor" would not mind favouring me, through the medium of your pages, with his explanation of this apparent discrepancy in the operation of his system.

He will not, I trust, view my remarks as offering any criticism on his method, but simply dictated by my inability to reconcile his directions with the general opinion of cutters.

Thanking him for the information I have gained from his plan and observations, and you for allowing me a space in your pages,

I am, Sir,
Yours respectfully,
"T. M. J."

THE "ULSTER" OVER-COAT.

Among the novelties of this season we may notice a peculiarly striking style of Over-coat, which is known by the above name; and, by a singular coincidence, it has made its appearance also in Paris.

Contrasted with the length to which Over-coats, as well as other styles of coats, have lately been worn, this new form has an ungraceful appearance, owing to the extreme to which it is carried. In fact, it is more like a dressing-gown, in proportion, than a walking-coat.

If we traced the origin of this shape, we should be carried back to the style of great-coat worn by the Irish peasantry; certain alterations have necessarily been made in the form to adapt it as an Over-coat for gentlemen, and, as now presented, although by no means a garment remarkable for elegance, it may be made a comfortable companion for travelling. In our opinion this constitutes its special value.

As will be seen by our illustration, this style of coat is cut *very* long and moderately full. There is a long opening at the bottom of the back-seam, with a tacking and three buttons and holes, the latter *not* worked in a fly. The coat is double-breasted, with a bold lapel and five holes. The neck is cut high and short, as it is not customary to wear the coat open. It is not, however, indispensable for the cut. The collar is in the old shape formerly worn with Chesterfields, or driving "sacs," and has a tab sewn on to one end to admit of the throat being protected against cold or wet. The sleeve is full, but equally so all down, with the exception of at the bottom, which is only moderate in width. It is usually made plain, without either cuff or opening. The edges are turned in and double-stitched.

There are different ways of using the belt. Some place it, as shown on our drawing, at the hollow of the waist, with a loop at each side-seam to pass it through and support it in its proper place, and fasten it at front on to the button in the fourth row, and sew a loop on to the front-edge of the left forepart to confine the end of the tab. Others have two buttons sewn at one end, one behind the other, so as to draw the coat in closer at the waist, if desired. As this style of Over-coat is made essentially for comfort, there is generally an ample supply of pockets. One outside the left breast, or one on each, with flaps; a ticket-pocket on the right forepart, above the belt; one in each skirt across, with a deep flap; and a small pocket, with a welt aslant on each skirt, above the other, with a flap, large enough and deep enough to contain the hand.

An open mixture, in light grey Witney or frieze, is the most fashionable.

This form of Over-coat, as made up in Paris, presents a strong contrast in detail with that we have just described. The lapel is broader, and there are only four holes in it. It is worn to turn to the second hole, and the collar has a regular stand rather low, but broad in the fall, especially at the end. There are two pockets in each forepart, one in the front, and the other below the waist, both openings cut aslant, and placed in parallel lines, and with deep welts or flaps to cover them. Some have flaps to the breast-pockets, and welts to the pockets in the skirts.

The back is cut very differently to the shape worn in town. The upper part consists of a piece in the shape of the "yoke" in some shirts, extending to the sleeve, and joining to the shoulder-seam of the forepart, and with a point at the centre. The lower portion of the back is cut whole, very full, and without any opening at the bottom. It is attached to the bottom-edge of the "yoke"-piece, being usually passed under it. The back, therefore, from the "yoke," hangs very full.

A broad belt is sewn on to each side-seam, and is fastened with two buttons, one placed behind the other. By this arrangement the fulness of the back is confined to the back itself, and the coat, as seen at front, presents the ordinary appearance of a "sac." The collar is made of velvet, and the edges are bound broad with braid.

The sleeve is large, and wide at the hand, without a cuff. It is trimmed with a handsome design, in a bold cord—after the fashion of the sleeves of the military great-coat worn by officers in the French army—which is carried up on the top-side sleeve higher than the elbow. Of the two styles, we decidedly give the preference to the French "Ulster."

NEW STYLE OF MORNING-COAT.

On one of the plates we issue with the present number of our work, we have illustrated the form of morning-coat represented by the pattern in diagram in our collection. It is quite original in shape, and possesses a distinguishing feature which gives it a stylish character.

The waist is only moderate in length, and the hip-buttons placed a medium distance apart. It is double-breasted, with a bold lapel cut on. There are but three holes worked in it, but as if four were marked up. As will be perceived, on reference principally to the pattern itself, the bottom of the front-edge of the lapel is cut off from the lower hole, and with a sharp angle, and the front of the skirt slightly hollowed to run with it, and square at the bottom. This style of front has the effect of shortening the length of lapel to the eye, and is a decided change to anything we have hitherto had. The sleeve is easy to the arm, is made without a cuff, and has one button and hole at the hand, with a short slit. The top of the lapel is well pointed, and the corner slightly cut off. There are flaps in the waist-seam, with or without pockets under to fancy, and one outside the left forepart. Velvet collars are worn with this style of coat, when made in plain colours or small mixtures. The edges are bound with a silk braid.

There is nothing particularly new in the double-breasted frock-coat represented on the other figure on this plate. In the style illustrated, it might be made in a fancy elastic coating, or in a small diagonal Tweed, with equal effect.

We have given two styles of lounge-jacket on the third plate; one with a long turn thrown well back on the chest, and very much cut away at the bottom of the front-edge. It has four holes in the lapel, which is only moderate in width. There is an opening at the bottom of the back-seam, but made up plain. Full sleeve, with a deep round cuff and two buttons without holes. Collar low in the stand, and half an inch deeper in the fall. Flaps across the hips with pockets under; edges turned in and stitched narrow.

The other is also double-breasted, with a bold turn to the third hole, and square at the bottom and not cut off. Both are worn short, but the latter is the shorter of the two. This style may be made of velveteen or of any fancy make of coating or beaver. The edges are trimmed with a braid sewn on flat.

It will be observed that morning-trousers are now cut much larger at the bottom, and to spring on to the foot. The top-side will not require to be hollowed, and the side-seam should be cut longer, as the trouser reaches closer to the sole of the boot.

Blue is now the prevailing colour for evening-dress coats, with velvet collars and gilt buttons. Mounted buttons are the most fashionable, with a rose, a shamrock, or a thistle, or the three emblems combined. Plain gilt, either flat or convex, are also in demand, of a medium size. The fine line-pattern tells well on a dress-coat. There is no doubt but that, now the small end of the wedge has been inserted by the adoption of gilt buttons for evening-dress, they will be also introduced on morning and riding coats as formerly. Cuffs, and two or three buttons and holes at the hand, are now generally worn. Silk breast-facings are being discontinued, and the plain lapel and frock-end collar are mostly made up. The lapel is frequently cut on.

TO THE MASTER-TAILORS OF LONDON.

GENTLEMEN,

Most of you are aware during the summer of 1867 considerable excitement prevailed in our trade. It was my unfortunate lot to be mixed up in the struggle. I took the part of the masters, and produced the evidence that broke up the confederation of the men, and placed the leaders within the power of the law; of course I was then considered their avowed enemy, not alone of the few, their number were thousands.

The jeers, sneers, scoffings, and threats, direct and indirect, I had to encounter for seventeen months, was more than I or any human being could bear.

At length my nervous system gave way—the result was apoplexy in a violent form.

To the great rejoicing of those who were frustrated in their design, I was blind, speechless, and helpless for some time.

Twelve months have passed, I am still helpless.

Under these circumstances I appeal to those in whose service I shrank not from advocating their cause. I ask the Master-Tailors, one and all, in the name of HIM who lifts up and casts down, to remember this.

I have a family depending on me.

I have not the means of living without some business. I must try for a quiet business, with your help, that my wife and children can attend to, to help us on in future. All of you are aware that the man who lives by labour requires health to labour. The loss of my health arises by advocating your cause.

I am, Gentlemen,
Yours respectfully,
RICHARD PRICE.

8, *Harrington Street, Hampstead Road,*
Nov. 18, 1869.

Deeply regretting the painful position, mental as well as physical, to which Mr. Price has been brought by the anxiety he underwent during the period of the late lamentable strike in our trade, we willingly lend him our humble assistance in making his case generally known to the masters. It will not be necessary to recapitulate the proceedings either of the Master-Tailors' Association or of the society formed by the journeymen on the occasion to which we have referred, as, notwithstanding the anger and bad feeling engendered and fostered for party purposes, and for purely interested motives, on the part of several of the principal actors, the event is now a thing of the past, although unfortunately there are too many who still feel the baneful effect of the estrangement between master and man which then took place, and who now regret the money contributed from their hard earnings for the pittance doled out to those on the strike, to defray their lawyer's expenses, and support the leading members and staff of their society. Although the sum expended by the Master-Tailors' Association was large, they still have the satisfaction of knowing that it enabled them to break up the league against them; and, however much inconvenienced many of them may have been for a time, they were able to strike a blow, and we trust an effectual one, against the possibility of a repetition of the experiment.

Our readers will remember how eagerly the provincial masters co-operated with the London trades, by which means the position assumed by the Masters' Association necessarily increased in importance, and in the influence it exercised throughout the whole country.

While, however, the sinews of war were liberally furnished, there was still a something more required to complete the task on which the masters had engaged; this was fortunately, in a great measure, effected by the indefatigable exertions of Mr. Price, who, as many of our readers will be aware, was at that time in the employ of Mr. Bowater, of Hanover Street, Hanover Square—the Vice-President of the Masters' Association—as foreman.

In the first paragraph of his appeal to the masters, he states what were the special services he rendered on this occasion, and any one who was acquainted with the proceedings being taken, will be able to understand and appreciate the value of these services rendered to the whole body of the trade.

Their effect and their influence were not confined to the trade of this metropolis, but extended over the whole kingdom; as, if the exertions of the Association had not been successful in London, counter societies would have risen up all over the country, and the evil would have rapidly multiplied.

The services rendered to the Association by Mr. Price had, therefore, this additional importance in their consequences, as, by his unwearied labours, frequently involving a personal risk in their performance, measures were so skilfully taken as to bring the leaders of the journeymen's society within the cognizance of the law; but who, as we know, owing to the clemency of the masters, were allowed to escape the punishment which might have been inflicted upon them, the object not being so much to punish as to assert the law for the protection of all interests.

We shall have much pleasure in receiving any sums which a consideration of the case may induce any of our readers to contribute; and, should a committee be formed—as we have little doubt there will be—of the members of the Association, we shall hand over to it any amounts forwarded to us for this purpose.

LECTURE ON TROUSER CUTTING.

We are requested by Mr. Cocks—who, agreeably with the announcement which appeared in our last number, intimated his intention to give a lecture on Trouser Cutting, on the 16th of last month—to state that, owing to the very unfavourable state of the weather on that day, he thought it due to his numerous friends to postpone the lecture until the 17th of the present month, when it will be given at the same place and time as advertised.

UNIVERSAL SYSTEM OF CUTTING, BY "SARTOR."

In the description of the author's plan for producing the "Inverness Cape," which we published last month, we omitted to state the proportions required for determining the positions of some of the points to form the shape of the scye. We take this opportunity of rectifying the oversight. The point O, diagram 9, plate 1432, is obtained at half an inch *more* than one-third of the breast from B, on the line B J; and the point P, at half an inch *less* than half the breast from D, on the line D K. Although our readers may have been able to shape the scye of the Inverness, with a sleeve sewn in, without these two quantities as a guide, they are of great importance in determining the correct form.

DESCRIPTION OF THE PATTERNS IN DIAGRAM.

PLATES 1436 AND 1437.

Diagrams 2, 3, 4, 6, and 7, are the pattern of a style of Over-coat recently introduced, and known as the "Ulster" coat. It is cut in the form of a loose "sac," but very long, so as to reach nearly to the ankle. It is double-breasted, with a stand-up collar, and a tab to fasten across the opening between the two ends of the collar. The coat is fastened at the waist by a broad band (diagram 7), with a hole and two buttons.

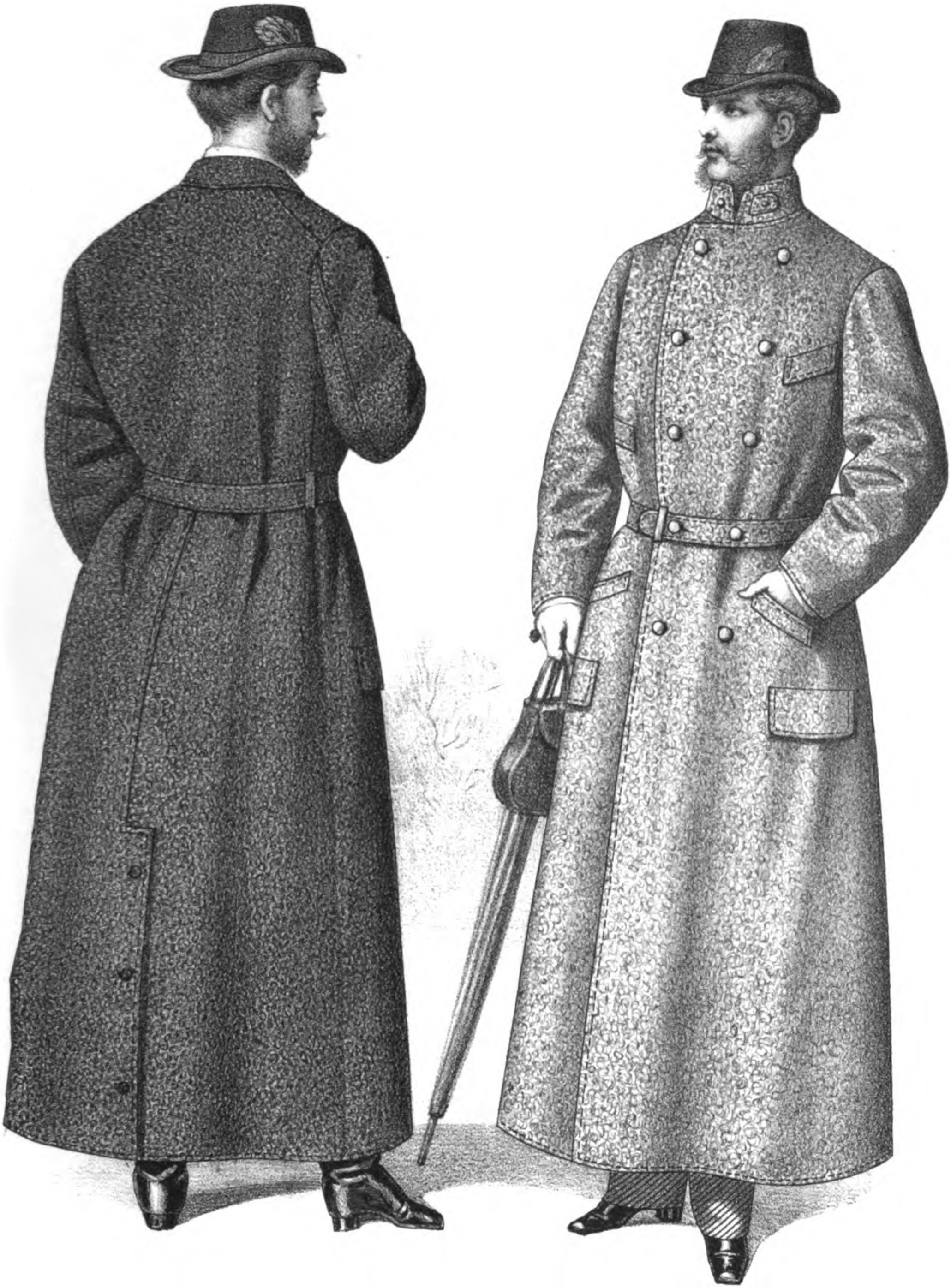
Diagrams 1, 8, 9, 10, and 11, are the pattern of another novelty introduced in Paris and at Dresden —an Over-coat in the form of a Chesterfield, with a small cape.

It is many years since capes were fashionable as an adjunct to an Over-coat. They were then worn on single-breasted fitting great-coats, and gave a very smart appearance to the style; in connexion with an Over-coat in the Chesterfield form, it has quite a different character.

We had hoped to have been able to give an illustration of this style of coat with the present number, but we were not in possession of the particulars in the time necessary for the preparation of the drawings, and the transferring to the stone; we shall consequently issue it with the February number.

Diagrams 5, 12, 13, 14, and 15, are the patterns of a new style of morning-coat which is coming gradually into fashion, and will be found illustrated on the first figure on one of our present plates. Our artist has, however, scarcely done justice to the character of this form of coat, by not representing the angle of the forepart and skirt sufficiently sharp. It is this particular feature which gives an especial style to the coat, and distinguishes it from any other hitherto worn. The pattern fortunately remedies this little error, and our readers will, therefore, have the opportunity of studying the exact form the coat would have.

January 1st. _ GAZETTE of FASHION _ 1870.



Paris Imp. Lemercier & Cie

Lacour Morin & Cie dess.

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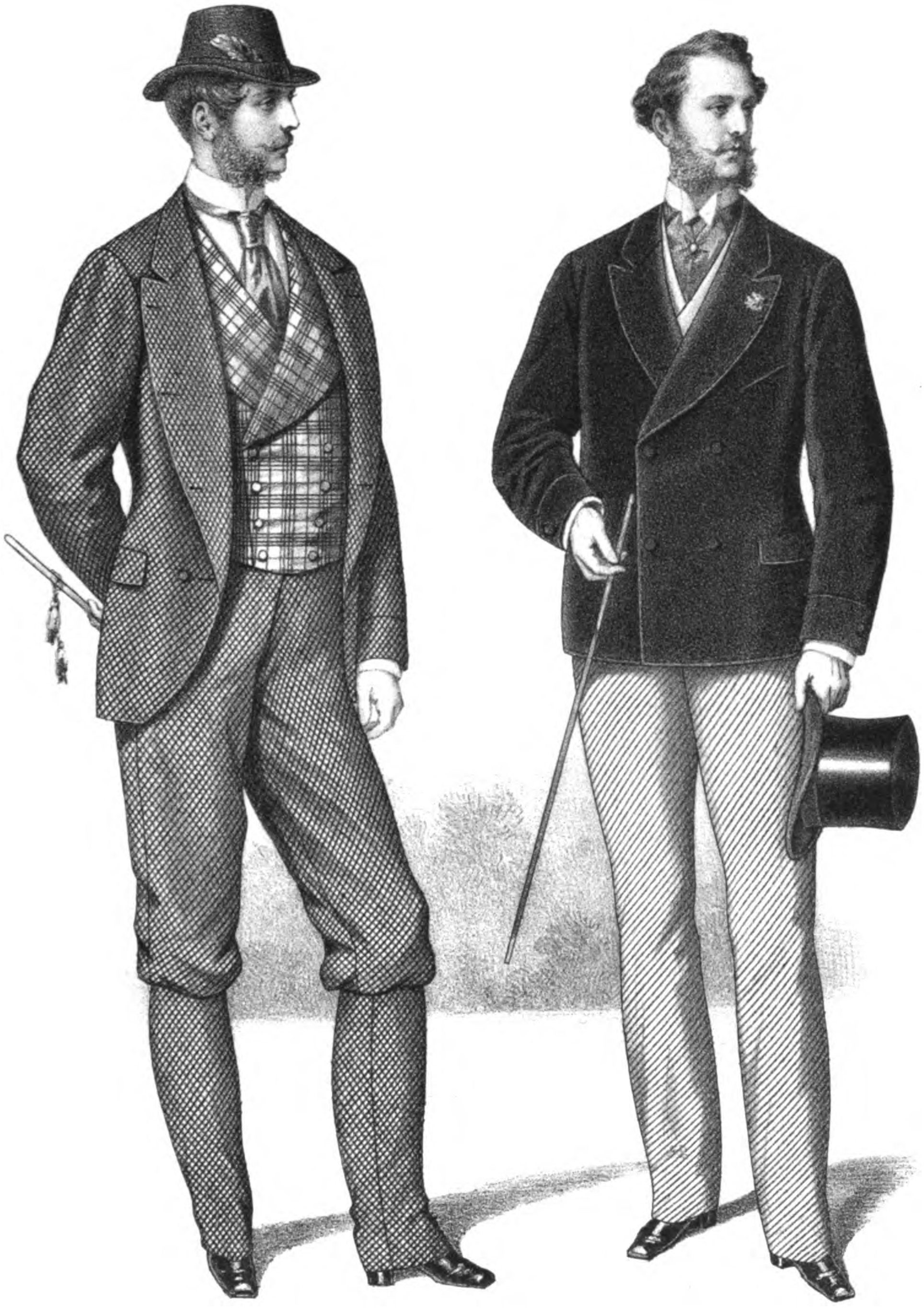

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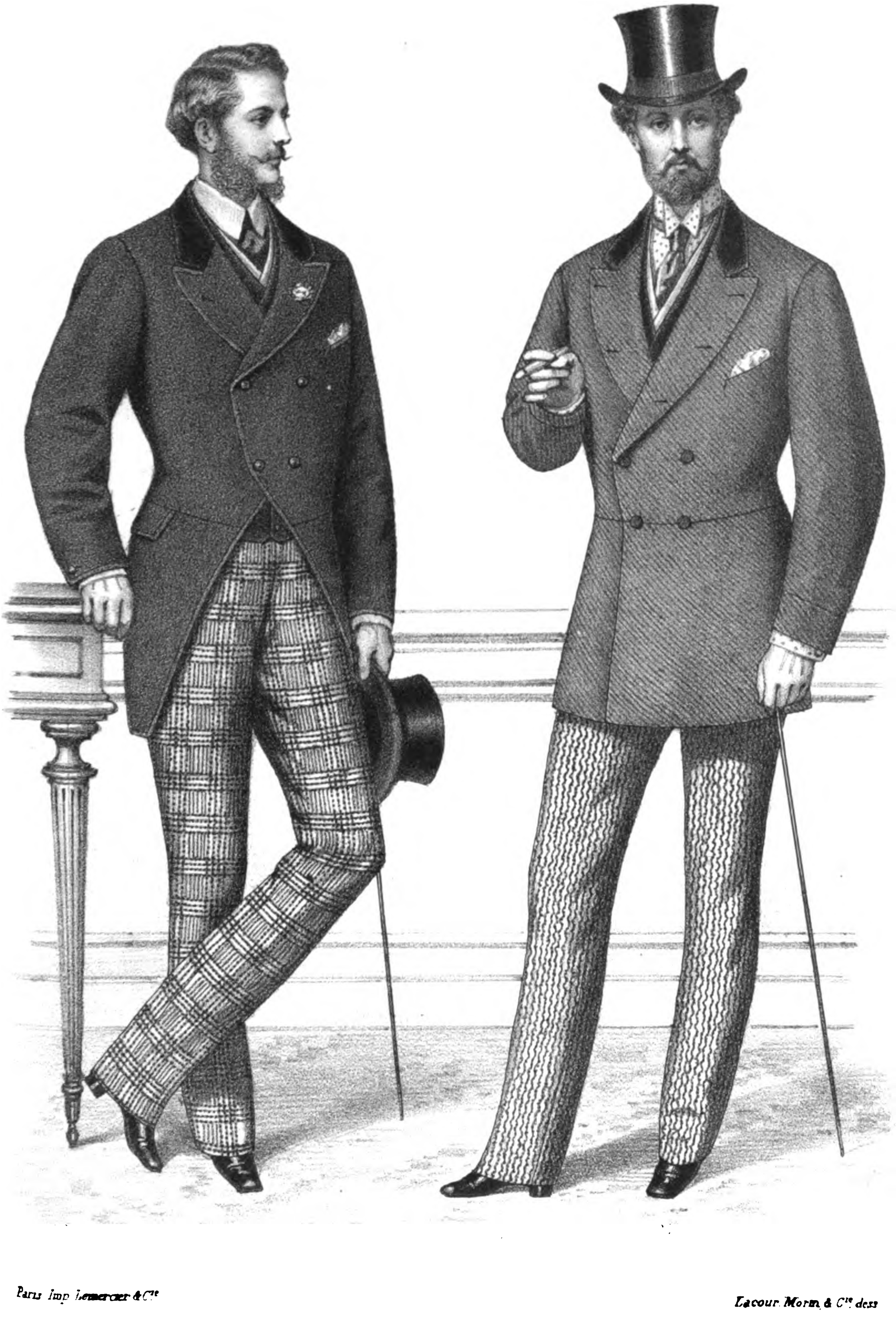

Paris Imp. Lemercier & Cie

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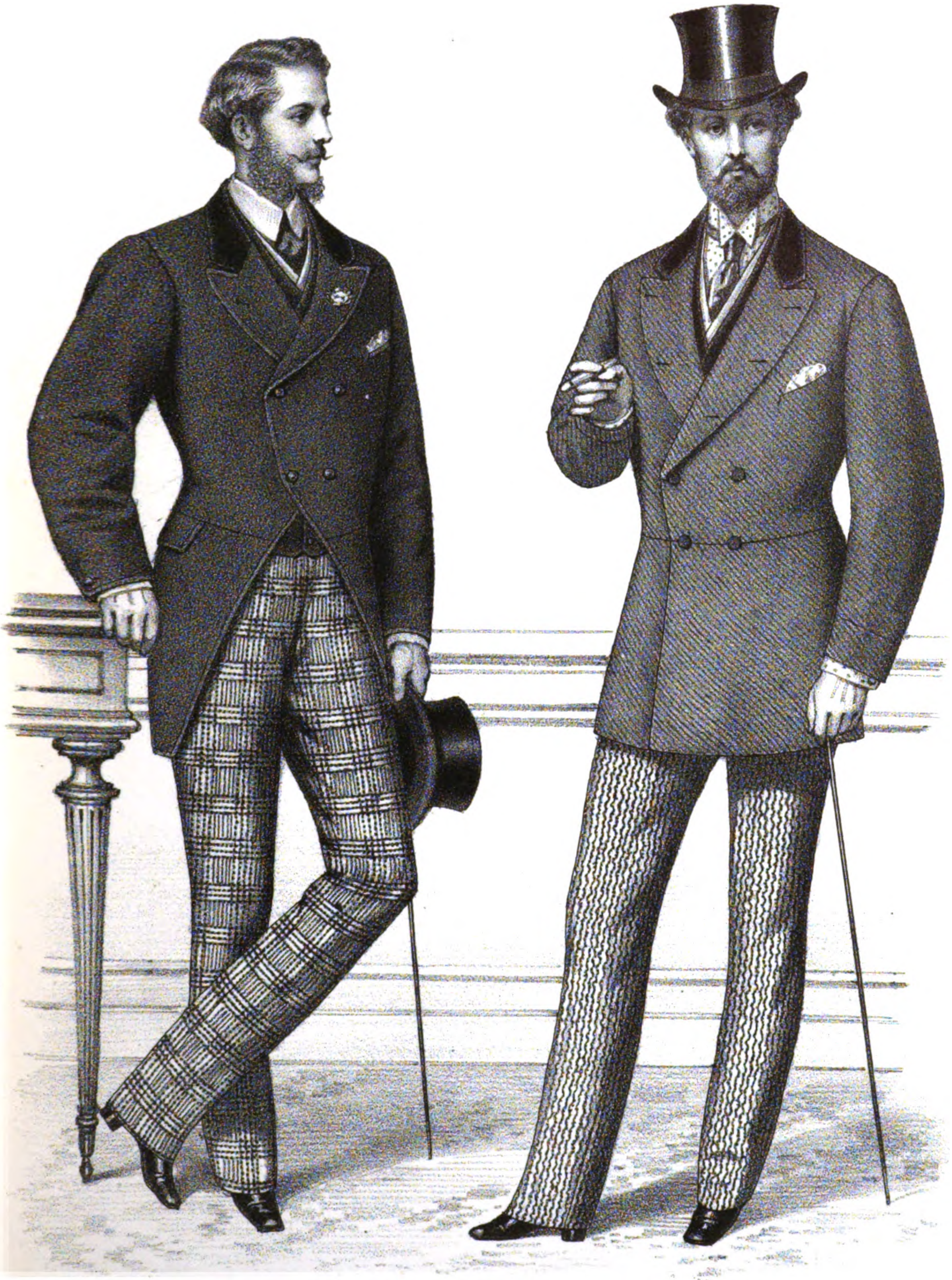

Paris Imp Lemercier & Cie

Lacour, Morin & Cie dess.

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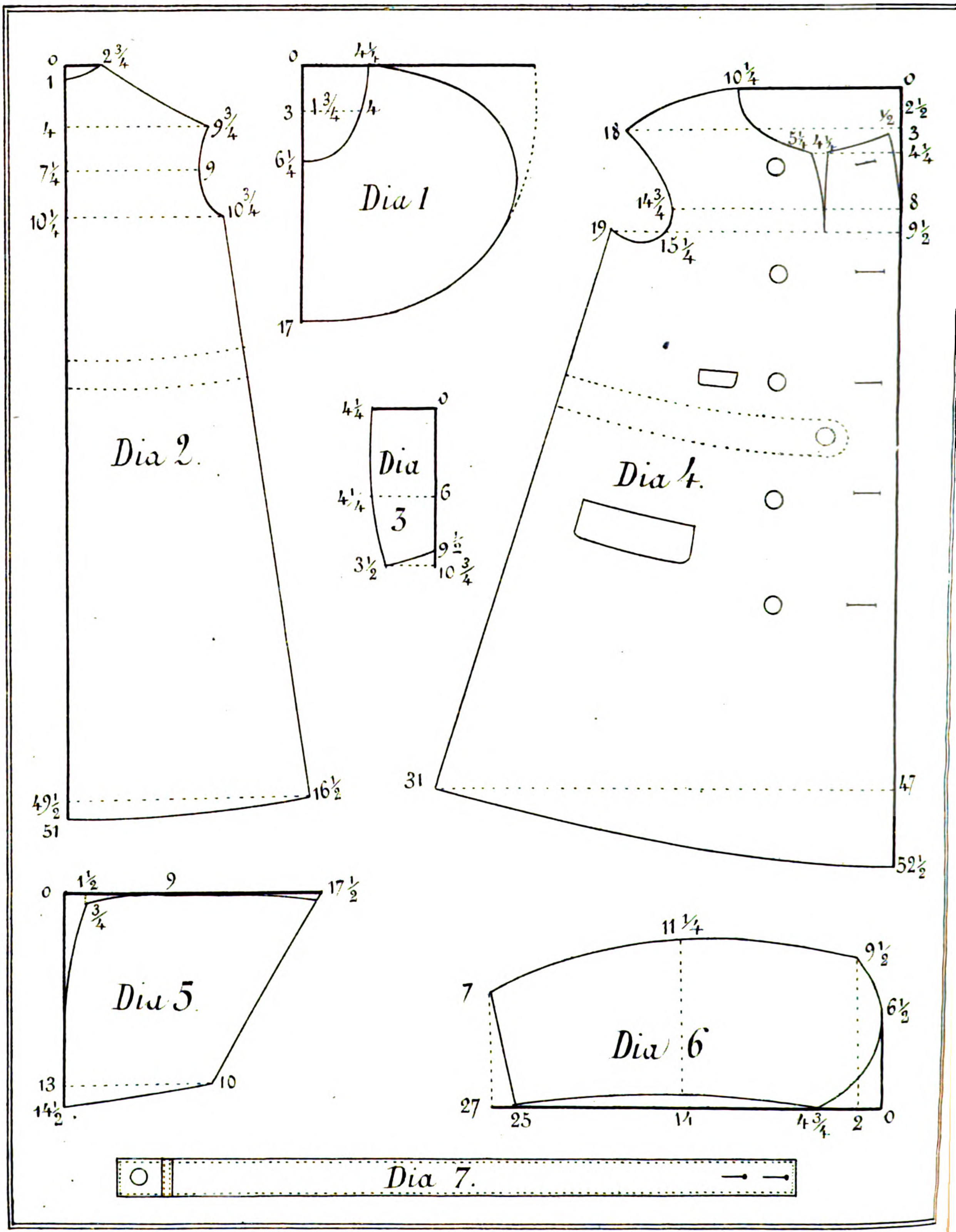
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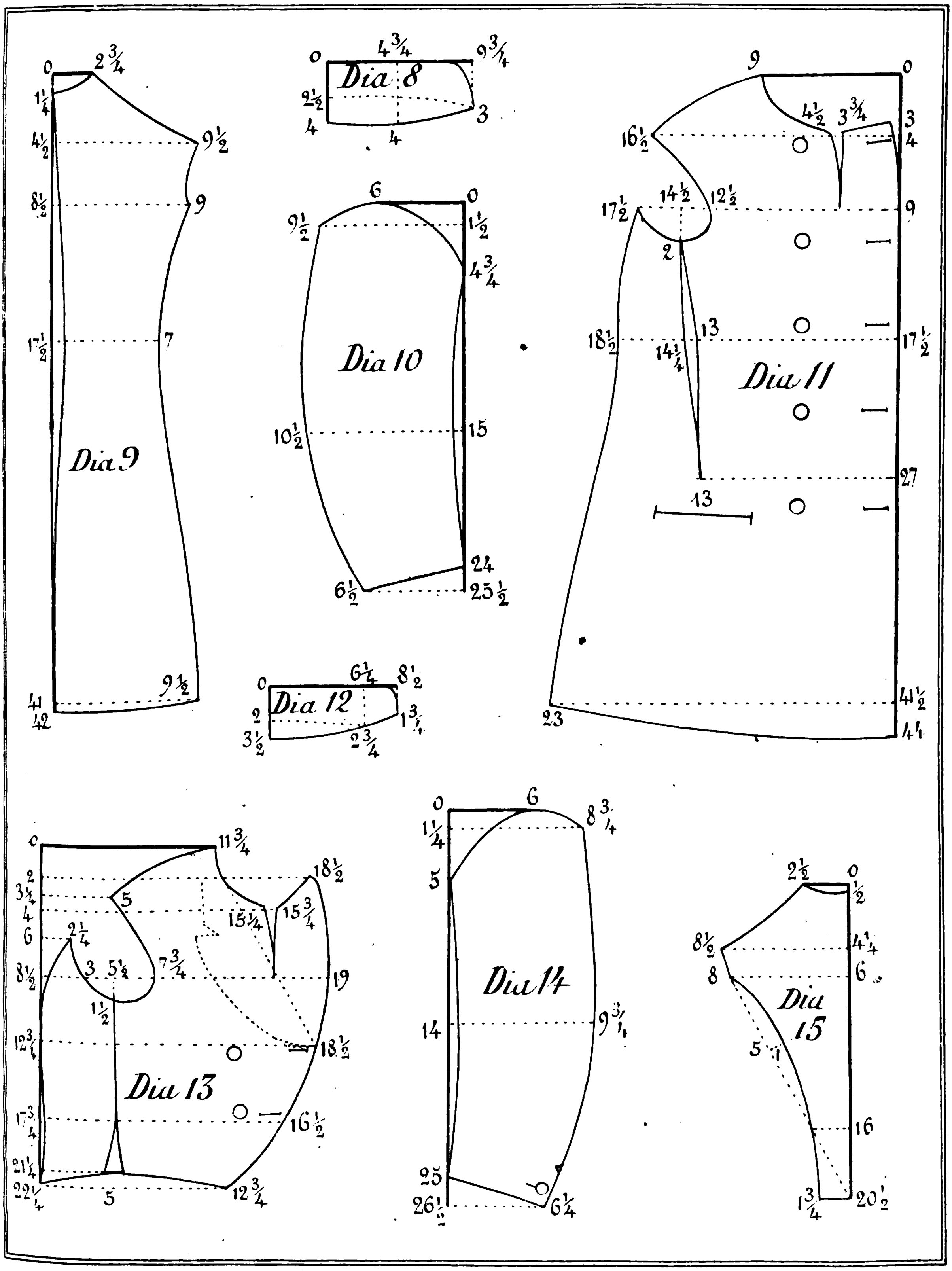
E.C. Minister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Paris. Lith. Michelet, 6, r. du Hazard

GAZETTE OF FASHION,

AND

CUTTING ROOM COMPANION.

BY

EDWARD MINISTER AND SON,

Tailors and Habit Makers to Her Majesty,

No. 8, ARGYLL PLACE, REGENT STREET, LONDON. W.

No. 286. February 1, 1870. Vol. 24.

PHILANTHROPIC SOCIETY OF MASTER TAILORS OF PARIS.

Special Address to the Members.

Gentlemen,

By the establishment of an exhibition of competitive professional skill, we have added a new and useful feature to further illustrate the benefits of our Society.

By awarding to merit honourable distinctions accompanied by pecuniary rewards of some importance, we have engendered a spirit of honourable emulation among the workmen of our special branch of the industrial arts.

As every one may have convinced himself of the fact, the exhibition of 1869 was distinguished by an evident progress on that of the preceding year. You have been witnesses to a circumstance, characterized both by its singularity as by the difficulty of performance, in the fact of the highest prize being carried off two years consecutively by the same workman, in spite of other competitors distinguished by their great skill.

When such examples occur in competitions of the higher arts, the talented individuals are not classed with the *ordinary* competitors, but treated exceptionally, so as not to discourage others who, while striving to follow in the footsteps of such distinguished rivals, could not hope to reach so high a standard.

In an analogous case which presented itself at our competition, it appeared to me, at first, that under such circumstances our line of conduct was clearly traced out for us, and that the best course to take was to be guided by an admitted custom. On mature reflection, however, of the subject, I came to the conclusion that it was infinitely preferable to keep the workmen who had distinguished themselves, in constant exercise of their talent, by still giving them the opportunity of competing, but at the same time establishing in their favour an *exceptional* distinction, in order not to prejudice the positions of those endeavouring to keep pace with the march of progress.

By furnishing these high-class capacities with a means of increasing their importance by the development of their talent to the utmost, we should find, in the constant application of their skill in the endeavour to maintain their superiority, a powerful preservative from several causes of premature decadence, and, at the same time, these workmen, thus distinguished, would become worthy models for others to emulate.

For the preceding reasons, I beg to propose to the Philanthropic Society the addition to our competition of an indispensable corollary, which in my opinion consists in granting a superior prize to the workpeople of both sexes, who, after having twice carried off the highest prize in their respective classes, keep their position in the first ranks at the succeeding trials.

This prize should consist of a medal in gold of the value of one hundred francs (£4) for the first class, and so on in proportion for the four others, with the understanding that the pecuniary reward attached to the first prizes should not be forfeited by the exceptional prize.

This method of proceeding will have a double advantage—that of always justifying the prizes awarded, and preventing the Society from operating on unknown ground. Besides, by this new stimulant we shall increase the number of skilled workmen, among whom will be found excellent teachers for the young apprentices, who are at the present time the object of our anxious thoughts.

Gentlemen, before proposing this addition to our professional institution, I feel it requisite to make myself acquainted with the financial obligation which it might impose on the Society, and to assure myself that it would not interfere with the relief we afford to the necessitous workmen.

In order to resolve these serious questions, I had to make a careful examination into the condition of our Society, and I have convinced myself that its increasing prosperity, and the flourishing state of its finances, will easily bear the new charges which may result from the development given to our institution.

By this supplemental act we shall have added to our work of emulation, a powerful incentive, which is calculated to exercise a happy influence on the minds of our able workmen, without imposing on us the necessity of restricting ourselves in the assistance to be given to others not so fortunate, and who have a claim on our bounty.

The purport of this communication has no other object than to enlighten the members of the Philanthropic Society on the nature of the present proposition, and afford those gentlemen who may be disposed to discuss its merits when brought forward before them, an opportunity for making themselves acquainted with the plan submitted for their deliberation.

Jansens, Sen.

We have much pleasure in giving publicity to the scheme so kindly mooted by Monsieur Jansens, and wish him every success in carrying it out. There can be but little doubt that a proposition emanating from a gentleman who holds so prominent a position in the Society, and who has long been esteemed for his philanthropy and devotion to all matters connected with the trade, or with the welfare of the journeymen, will be supported by that weight of argument and experience which will ensure its cordial reception by the members, and receive their approval for its adoption.

It is unquestionably of the utmost importance not only to foster excellence in a mechanic, but, when once developed, to maintain it, both for the benefit of the individual himself as for the example on others; otherwise, once a journeyman, by dint of perseverance, had arrived at the summit of his ambition in the skill displayed by him in his respective calling, it might give place to a carelessness in his exertions, and eventually lead to an actual falling off in his abilities.

The plan proposed by M. Jansens would appear to bear especially upon this possibility, and in our opinion would tend to prevent, in a great measure, the probability of it occurring. A high position, we all know, once obtained, is easily held, as the very degree of excellence which placed the fortunate individual in possession of it, would enable him to keep it by the mere exercise of that skill which won for him the distinction, and the task would be lessened in difficulty by the *prestige* he would have in his favour while performing it. Therefore, however great the merit which might exist in other competitors, they would still have their laurels to win, and suffer for a time a certain amount of suspense until placed on the same favourable footing. Becoming, then, a mark of observation to his fellow-workmen, his very *esprit de corps* would ensure a continuance of his exertions to be worthy of the esteem in which he is held.

The Eclectic Repository.

"A gatherer and disposer of other men's stuff."—*Wotton.*

LECTURE ON TROUSER-CUTTING.

By Mr. Cocks.

SYSTEMS AND WRITERS.

A public lecture on cutting is a novelty in these days, although some years back, when Mr. Oliver, of New York, paid this city a professional visit, we were more familiar with them, as that gentleman had much to communicate to the trade, both novel and startling.

Many teachers of cutting would hesitate to convene a meeting to propound their views and systems, as the trade has scarcely recovered from the plethora of methods which were showered upon them for a time. As the lecturer who addressed, if not a large meeting, at all events a highly respectable body of masters and foremen, on the 17th ult., at the Cavendish Rooms, was neither a teacher of cutting nor a prominent controversialist on such matters, but simply a master-tailor naturally devoted to the development of the science of the trade, he was independent in his actions, and disinterested as to any desire of inculcating his opinions on his audience.

Mr. Cocks has for years directed much time to the science of his business, and appears to have made trouser-cutting his particular study; and as his views are somewhat opposed to the opinions entertained by a portion of the trade, he was anxious for an opportunity to explain the basis of his plan, and illustrate the theory on which his practice has been founded.

As we have remarked, the audience upon this occasion, if not so numerous as the lecturer could perhaps have desired, was sufficiently so to prove that the subject possessed an interest to many of the heads of respectable firms and their principal cutters, who, sincerely devoted to the progress of our art, were willing to be enlightened on a question which, although it has long occupied the attention of the trade, is still open to discussion.

The object of Mr. Cocks was principally to convince the trade of the superiority of what is known in the trade as a "*straight*" cut trouser, over the open or "*crooked*" style; and to render his lecture more interesting, and establish the correctness of his theory in a satisfactory manner, he illustrated the merits of one plan, and the faults of the other, by several patterns of trousers cut on the two principles. He completely succeeded in convincing the company, which necessarily was composed of men who came prepared to criticize the plan to be submitted to them, which might clash with long cherished views of their own. Mr. Cocks did not want anything accepted on his mere *dictum*, but wished his hearers to judge for themselves, from the specimens produced for their examination, whether his principle were sound, and if the *straight* trousers had an advantage over the *crooked* cut.

There was not a dissentient voice, nor a remark advanced in support of the *crooked* cut.

Much amusement was afforded by the introduction of a full-length photograph of the popular dramatic author and *artiste*, Mr. Byron, representing him personifying one of the characters in his farce "Not Such a Fool as He Looks." It would appear that Mr. Byron rather prides himself on his dress, and his trousers are evidently the production of an *artiste* equally clever in *his* line. As we are not aware of the name of the successful operator, we shall not be suspected of trumpeting his fame, but may be permitted to compliment him on his achievement in this particular instance. The introduction of this photograph, representing a perfectly well-cut trouser—whether *straight* or *crooked* we are not aware—told well, coupled with a remark made by the *artiste* in question, that the first time he remembers feeling a sensation "was on the death of his tailor," who was celebrated for his trousers.

A pair of breeches gave great satisfaction to the audience. When held up by the waist, the two legs approached each other so closely as scarcely to allow a glimpse of light to be seen between them; and yet when on, they not only fitted perfectly close, but without a crease or wrinkle in any part of them. There was perfect freedom when the wearer was seated; he had full scope for the action of his legs, and moved about as freely as if his extremities were simply clad in "Nature's garb."

Although staunchly advocating *straight*-cut trousers as a rule, Mr. Cocks does not go so far as to say that trousers for *all* figures should be cut on that principle, but frankly stated that certain makes, which were very rarely met with in practice, required a *crooked* cut to fit them, and was best suited for the purpose.

In some of the specimen trousers exhibited by the lecturer, the two legs were from 4 to 12 inches apart, when "laid on the plank," illustrating the different shapes required by the various makes of legs, and to also demonstrate that a cutter is not justified in considering himself master of his art unless he can produce a pair of trousers suited to each particular make of customer for whom his talents may require to be exercised.

Every pair of trousers, to be a perfect fit, must as a necessity assume the shape of the figure for which it was produced, whether "well-formed," "bow-legged," or "bandy-legged;" otherwise it will not afford that amount of ease which is essential for the comfort of the wearer, and possessor of the qualities or defects named as the case may be.

We may compliment the lecturer on his style, and the easy flow of language, which he had at such perfect command; to both of which qualifications he was much indebted for the attention with which his several remarks were listened to, as the interest of the subject never flagged, nor tired the patience of his audience.

We should, perhaps, just allude to a little personal matter which was referred to by the lecturer, but which was in no way connected with the subject itself. Mr. Cocks, it appears, has at times contributed his views on trouser-cutting to the pages of a contemporary work, and his communications found favour with many of its readers. This popularity is supposed to have given umbrage to the gentleman conducting the work, although he had sanctioned the publication of the articles in his pages, and the consequence was the production of some rather abusive editorial comments, at the same time denying the person attacked the facility for justifying his statements. As may be supposed, the lecturer did not fail to handle his opponent with some little acerbity of manner and sarcasm, as he felt he had not been treated with that courtesy which one writer has a right to expect from another, and especially a contributor from the editor of the very work in which he has written. The arena for the exhibition of systems of cutting would not seem sufficiently large, in the estimation of some persons, to admit of two Richards appearing at the same time in the field, without drawing out the ill-humour of one of them.

UNIVERSAL SYSTEM OF CUTTING

By "Sartor."

(*Continued from page* 61.)

Height of Neck.

TO THE EDITOR OF THE "GAZETTE OF FASHION."

Sir,

Although the difficult matter of "height of neck" has now been laid on the shelf for some time, it, as you are well aware, was a subject which gave rise to some animated discussion many years since, between teachers of systems and advocates of principles of cutting. I have no desire to revive any controversy on the question, but having by your means introduced a plan of cutting to the trade, they may, perhaps, look for some explanation from me of the method I adopt in cases of disproportion in the relative height of the figure, compared with his breast-measure. I have, therefore, sent you a small diagram (8) to illustrate my plan of providing for these cases, as it is very simple, and fully answers the purpose.

I may state, before explaining the mode of operating, that I have no definite rule to lay down as a guide to determine the *disproportion* in height of neck. I govern the quantity to be added or deducted by my judgment and observation of the make of my customer.

I am aware that in some systems there are certain measures which assist in ascertaining if there be any disproportion in this respect, such as the distance taken upwards from a line drawn from the bottom of the two scyes, and then observing how the quantity corresponds with the same measure taken on a proportionately made man, or with what is found by practice to be the proper length.

When taking the measure of a customer, I run my eye over his general figure, and if I see a deviation in the distance from the nape of the neck to his shoulders, I form my conclusion as to the difference between him and a proportionate man of the average make.

For a long-necked man, I add on above the top of the back according to my judgment, and produce his back as shown on the diagram by the upper dotted line; and to make the corresponding alteration in the shape of the forepart, I increase the length of the shoulder at the neck-point, to the same extent as I raised the back, and make the forepart as much *crookeder*.

If, on the other hand, the figure is short in this particular part of the body, I lower the top of the back and shorten the shoulder, making it at the same time *straighter*. I lower the neck at front also, or raise it accordingly.

For a man whose shoulders merely drop, I prefer to cut his coat in the usual manner, and pad it until I make him in appearance proportionate; rather than cause the defect to be more visibly prominent to the eye, by making an alteration in the shape of the shoulder of his coat.

I will avail myself of this opportunity to reply to the inquiry of your correspondent, "T. M. J.," whom I beg to thank for the courtesy with which he puts his question, and the general tenor of his letter.

Fortunately, I have not advanced any claim to perfection in my system; so that if at fault in any point, it must be attributed to my inexperience in dealing with exceptional cases which may present themselves to some cutters.

My object in sending you my system of cutting was simply to render some little service to those of your readers who might be in want of one on which they might place a reliance for the results, and the easy method of working it. It has its faults, I am well aware—as what plan is perfect?—but I have endeavoured to weed it of as many as I could.

Your correspondent is correct in his remarks on the peculiar requirements in a coat for a corpulent man, but not quite so when stating the effect my system would produce. If I made no alteration in the circumference and shape of the scye, I can understand that there would be an unnecessary increase in the distance from the back-seam to the front at N, but by marking the distance, from L to N, from the top of the *new* side-body-seam, instead of the *original* one, as for proportionate figures, I reduce the circumference of the scye to the size I want for my disproportionate customer.

I find, on referring to my directions published in your July number, that I have omitted to mention this. I have to apologize for my neglect, and to thank your correspondent for giving me the opportunity of rectifying the error.

I am, Sir,
Your obedient servant,
"SARTOR."

Calcutta, Nov. 29, 1869.

TO THE EDITOR OF THE "GAZETTE OF FASHION."

SIR,

I fully concur in the remark made by yourself and by your correspondent, "Sartor," of the possibility of the same idea occurring to different persons at the same time.

When I stated in my letter that "Sartor" was not the inventor of the system of cutting now being published by you in your monthly work, I ought more strictly to have said that he was not the *originator* of the plan.

During the five-and-twenty years that I have been in the trade, I have availed myself of every opportunity which offered for perfecting myself in the practice of the trade. I have read your valuable publications, and consequently have had several systems brought before my observation.

The very week even before the June number of your work reached me out here, I had cut a coat by the system which then first appeared in it; and when I saw the diagram illustrating the "Universal

System" by "Sartor," I remarked to the principal of our house, "Why, here is *my* system brought out by another man."

If there be any merit in the plan, "Sartor" is fully entitled to reap all the honour which his courage in bringing it out before the trade deserves; and which quality I frankly admit I did not possess. Your correspondent will, I trust, after this explanation, absolve me from a desire to cast any reflection upon his statement, as from what you have said, and from his own remarks, I do not for one moment believe now that he had ever seen my plan. The coincidence struck me at once, and on the spur of the moment I wrote you the letter claiming the merits of the plan.

Apologizing for intruding on your valuable space,

I remain,

Yours very truly,

"F. P. M."

We now publish the reply from the writer of the letter we received relative to a charge of piracy brought against our correspondent, "Sartor," and which that gentleman noticed in a letter which appeared in the October number of our work last year. We then expressed our conviction that we had not been imposed upon by our correspondent foisting a plan of cutting, invented by some other person, as the offspring of his own brain; and the explanation we now publish proves the correctness of our judgment, and that we did our contributor but the justice he deserved at our hands.

It would have been desirable if "F. P. M." had entered a little more fully upon the subject in dispute, and have stated, as we suggested, whether the plan for disproportion, as well as all the different points in "Sartor's" system, corresponded with that by which he has been cutting, as it is just possible for certain points of two or more systems to be similar, while others may vary to a great extent, and completely alter the character of the plan. As it is, we have only to rest satisfied with the vindication of ourselves and of our correspondent to our readers.

THE WOOL TRADE OF 1869.

As, notwithstanding the statements we hear from time to time of the various substitutes employed in the manufacture of cloths, there still exists a belief that, in certain qualities of this article, wool still forms a component part, a review of the transactions in this commodity during the past year must possess an interest for our readers, in furnishing them with the opportunity of forming an estimate of the prices which may prevail during the present year, influenced by the stocks on hand, by the anticipated arrivals from abroad, or by the supply of the next clip.

By the courtesy of Messrs. Ronald and Sons, of Liverpool, who, with their usual consideration, have favoured us with a copy of their annual report, we can glance over the transactions which took place during eleven months of the past year.

For the prospects of holders, the report begins unfavourably, by drawing a comparison between the *moderate* anticipations for the future and the actual facts, as we are informed "that the most striking feature connected with the state of trade in general, during the year, was, how very little the moderate anticipations indulged in a twelvemonth ago, with regard to the resumption of confidence, have been realized." Taking into consideration the absence of any political events, a moderate harvest, with considerable importation of breadstuffs from abroad, and the fact that money could be had at very moderate rates, there is no satisfactory conclusion to arrive at to account for the hopes of the improvement in the wool trade being carried out, "unless we accept the financial convulsion of 1860 as the remote but still existing cause." "The special influence exercised upon our great staple, wool, has manifested itself in the entire absence of speculative transactions; consumers as well as dealers having hardly ever extended their purchases beyond actual requirements, so checking any material improvement in prices, if not rather conducing to their reduction."

According to the returns from the Board of Trade, it appears, during the eleven months ending in November last, there was an increase in the *Imports* of about ten and a half millions of pounds, compared with the corresponding period in the previous year, and which was composed of three and a half millions from Australia and the Cape, three millions from the East Indies, two and a half from sundry other places abroad, and one and a half of alpaca.

The *Exports* during the same period exhibit a large increase over 1868, amounting to nearly *fourteen millions of pounds* more. Of this excess five millions and a half of *colonial* wool were sent to France, Belgium, and Germany, our principal rivals in the manufacture of woollen goods; while only one million and a half was exported to other countries. The United States took two millions of *foreign* wool, and other countries one and a half; while three millions of *domestic* wools were sent to the United States, and only half a million to other countries. The quantity retained for home consumption in 1869 was *less* by three and a half millions of pounds than in 1868.

In the declared value of woollen yarns and goods exported during eleven months of last year, we have an increase of 10 per cent., or, taking into consideration the reduction in price of all woollen manufactures, we may put it down at 15 per cent., being £26,544,638 against £23,908,827.

The arrivals of Australasian and Cape wools were remarkable; the former by the excess over those in 1868, the latter by the decrease comparatively. The figures are 537,977 bales against 514,139 of Australasian wool, and 140,962 against 142,132 of Cape wools.

Prices underwent a *considerable* reduction at the first two series of the regular sales during the year, but recovered to some extent during the third; further advanced at the opening of the last one; but gradually settled down to the third, which took place in September. "They must now be considered, on the average, about on a par with last year's rates at this time." We notice an important remark with regard to the quantity exported. "The quantity taken for *export* is estimated to be about 287,500 bales, which will give some idea, not only of the influence of foreign competition at these sales, *but also of the rapid strides manufacturers are making on the Continent;* and the question naturally arises—'To what extent do they compete with us in foreign markets?'"

We are threatened with a short supply from the Colonies, *owing to the unremunerative results of wool shipments for some time past.* Unless the rate of consumption now going on, be interfered with by any unforeseen events, the prices of fine wools, which form the great bulk of our trade, will steadily, though perhaps but slowly, tend upwards.

Although the arrivals of wool from Portugal and the Spanish frontier have been in much larger quantities than during the last two years, owing to the dulness of the *domestic* wools, they have not been in active demand, and have given way in price. They may be quoted at from ½d. to 1d. per lb. lower than in December, 1868.

Alpaca has been imported in a much larger quantity during the year than in 1868, but did not exceed the average of preceding years. Its value was depreciated by mohair being more in requisition. A twelvemonth ago its price was quoted at 3s. per lb.; during the year it could have been had for as low as 2s. 3½d., and varied to 2s. 7d.

The price of *Domestic* Wool may be taken at fully 1d. per lb. below the range at the close of 1868.

Mohair, which in the last report was quoted as advancing from 2s. 5d. per lb. to 3s. 7d., fetched as high as 3s. 11d.; while, at the latest sales, it realized from 3s. 9½d. to 3s. 10d., *a range of prices almost unprecedented,* and entirely owing to the change in fashion referred to with regard to alpaca.

By a reference to the table we published in the February number of our work, last year, and comparing the prices we then quoted, our readers will see the fluctuations which have taken place in the value of the several descriptions of wool from foreign countries:—

	Per lb.			Per lb.	
New South Wales	1*s.*	1*d.*	to	2*s.*	4*d.*
Port Phillip	1	0	,,	2	0
Van Dieman's Land	0	9	,,	1	5
Swan River	1	1	,,	1	4
South Australian	1	3	,,	1	5
New Zealand	1	2	,,	1	10
Cape of Good Hope	1	1	,,	1	9
German	0	11	,,	1	1
Portugal	0	11	,,	1	0½
Spanish	1	6	,,	1	8
Canadian	1	3	,,	1	5
Peruvian	0	8	,,	1	1
,, Alpaca	2	0	,,	2	6
Russian	1	6	,,	1	10

DESCRIPTION OF THE PATTERNS IN DIAGRAM.

Plates 1441 and 1442.

Diagrams 1, 2, 5, 11, 12, and 13, are the patterns of a little boy's suit, with short loose trousers in the place of "Knickerbockers."

Diagrams 3, 4, and 6, are the pattern of a novel and stylish form of lady's jacket, which we extract from the work published by our contemporaries, Herren Müller and Co., of Dresden. A "banyan" plait is formed at the centre of the back-skirt, and the seam of the skirt attached to the side-body is plain. The two V's taken out of the forepart under the bosom reduce the jacket to the desired size at the small of the waist, while giving a roundness to the upper part of the body to suit the figure. Altogether the style of jacket is remarkable for the smartness of its character and for the novelty of the arrangement. If produced to the full size by the ordinary measure, the pattern would correspond for 18 inches breast, as the quantities are arranged for the Graduated Measures.

Diagrams 7, 9, and 10, are the pattern of a stylish form of lounge-jacket, or for out-of-doors wear, which would be very effective trimmed with fur.

Diagram 8 illustrates the plan of alteration for high or low necked figures, suggested by our correspondent, "Sartor."

NEW STYLE OF OVER-COAT WITH CAPE.

On one of the plates issued with our present number, we illustrate the style of Over-coat of which we published a pattern last month. It is the adoption of a small cape on to the Chesterfield form of Over-coat. By a singular coincidence, it made its appearance simultaneously in Paris and at Dresden. Our readers will have the opportunity of judging of its merits from our representation. Our artist has, however, somewhat marred the effect of the back view, by reducing the compass of the skirt on the bottom-edge at each side, as also in making the coat generally too close to the body.

* * *

The first figure on another plate represents the style of lounge-jacket of which we give a pattern, and have added fur as a trimming on the edges, for effect.

On the other figure, is shown an Over-coat, in the Chesterfield form, single-breasted, with the holes worked in a fly at front. It is cut moderately loose to the body, and without a back-seam. The edges are stitched.

Children's dress is often the source of some anxiety to tailors. We come to their assistance, with two illustrations of different styles, both becoming for the ages of the boys as represented, and equally effective.

The elder of the two figures has on a short round jacket, double-breasted, with a broad lapel cut on, and three holes worked in it. The back is moderate in width at the bottom, but broad across to the scye, and the side-seam well curved. The collar is low in the stand and broader in the fall, with the end well sloped off. The turn to the front of the forepart is long and bold, and faced with striped or plain silk.

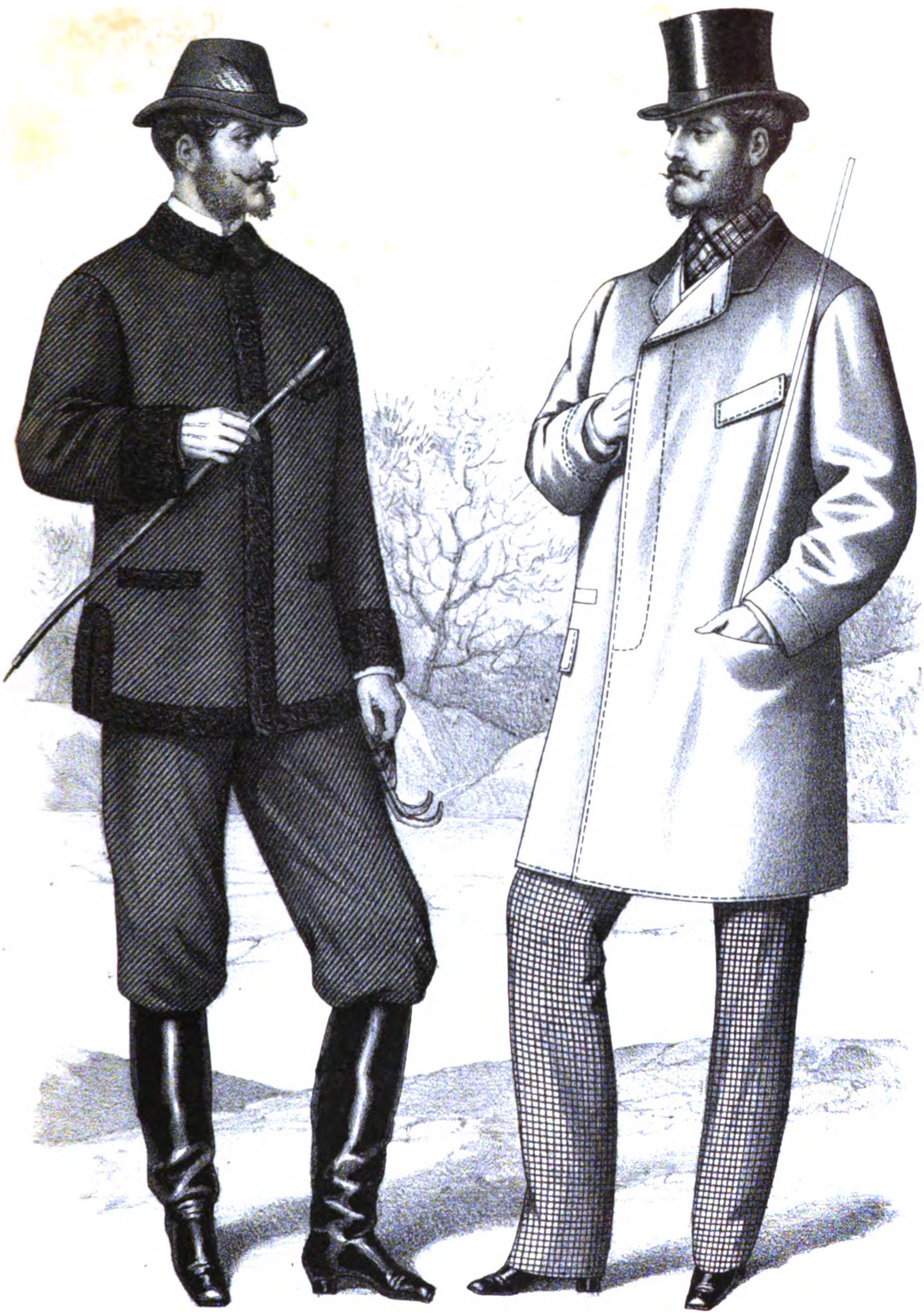
The sleeve is easy, and finished with a medium cuff with two holes and buttons. Edges turned in and stitched, or finished with a three-eighths silk braid sewn on flat. The bottom of the back is cut with a small point. No seam at the centre of the back. Double-breasted waistcoat, without a collar.

The dress on the little boy is very stylish and elegant. It consists of a fanciful little jacket, cut to reach a little below the hollow of the waist, with a bold lapel cut on to the front-edge of the forepart, and made to turn back on to the breast. There is no collar. There is a loop at the bottom of the turn, with a button on to each forepart, to retain the jacket in its place. The sleeve is full downwards, and short, and is opened some distance up from the bottom at the hind-arm-seam. A small *épaulette* is added to the top of the sleeve. The front of the jacket, the *épaulettes*, pocket welts, and edges of the openings to the sleeves, are of velvet. On these are figured twist ball buttons, with a ring of tracing-braid to enclose each of these on the edges of the front and sleeves only.

The waistcoat is single-breasted, opening very low, with two or three buttons and holes, and without a collar.

The trousers are loose and short, with a fancy border down the side-seams.

February 1st _ **GAZETTE of FASHION** _ *1870.*



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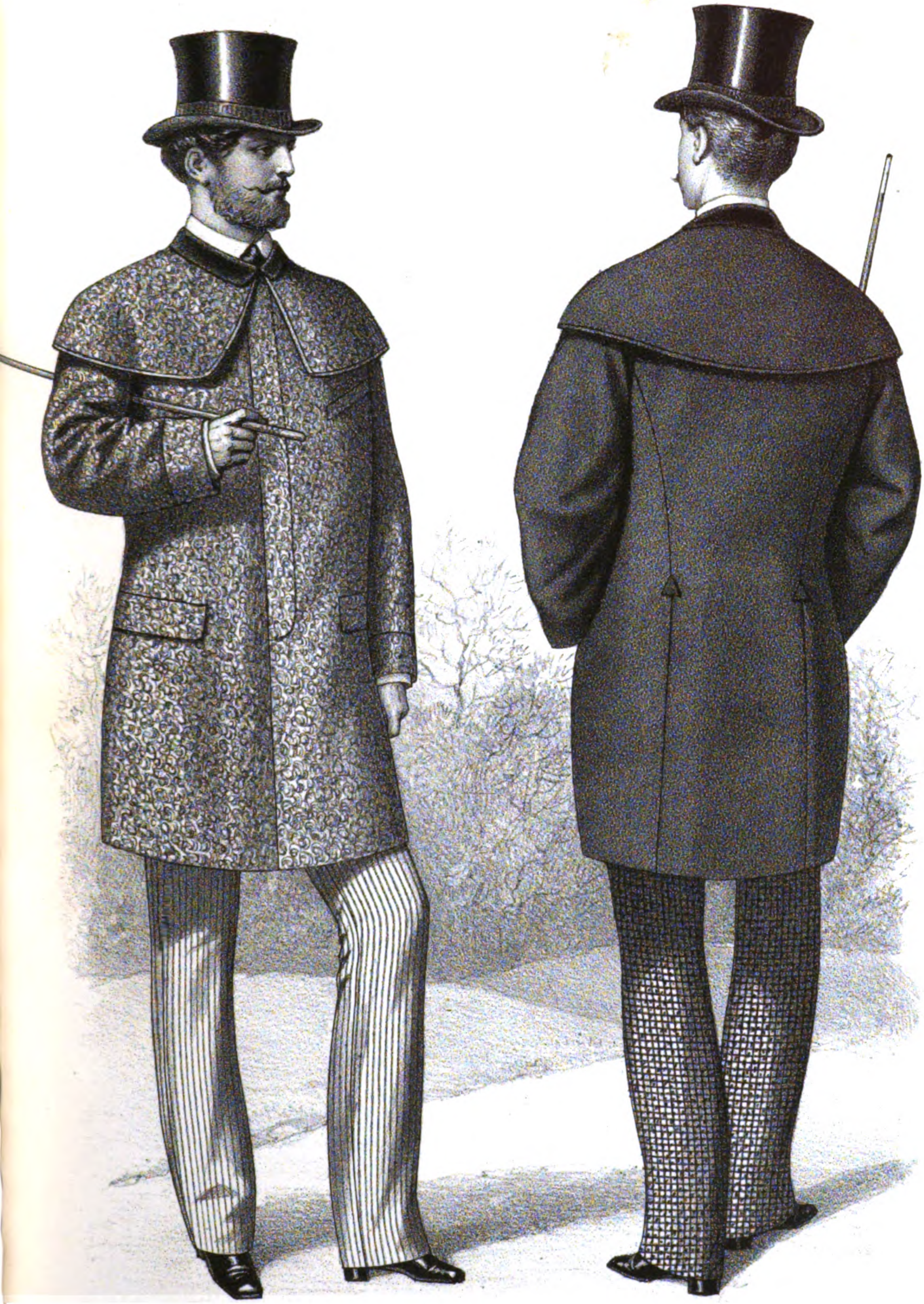
February 1st — **GAZETTE of FASHION** — 1870.



Paris, Imp. Lemercier & Cie

Lacour Morin & Cie dess.

EDWARD MINISTER AND SON
8, Argyll Place Regent Street W.
London.

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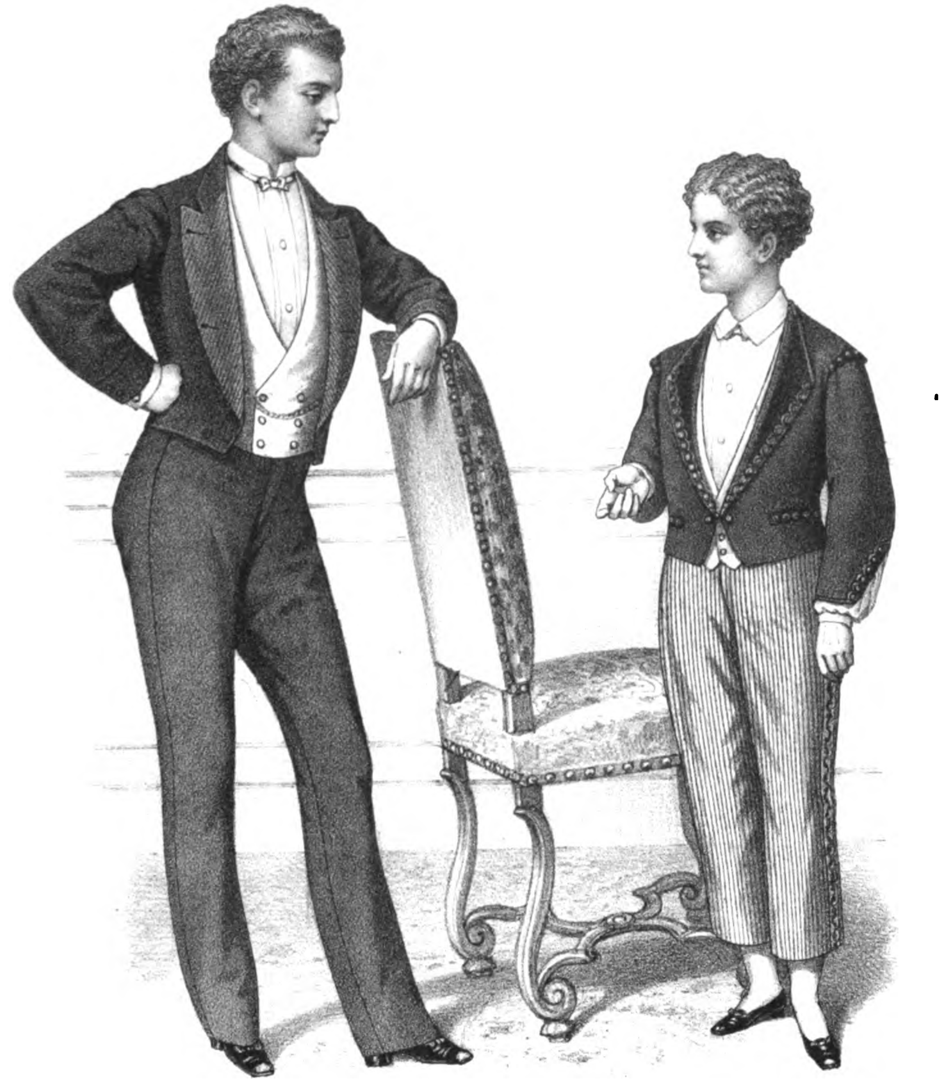
February 1st — **GAZETTE of FASHION** — *1870.*



Paris Imp Lemercier & Cie

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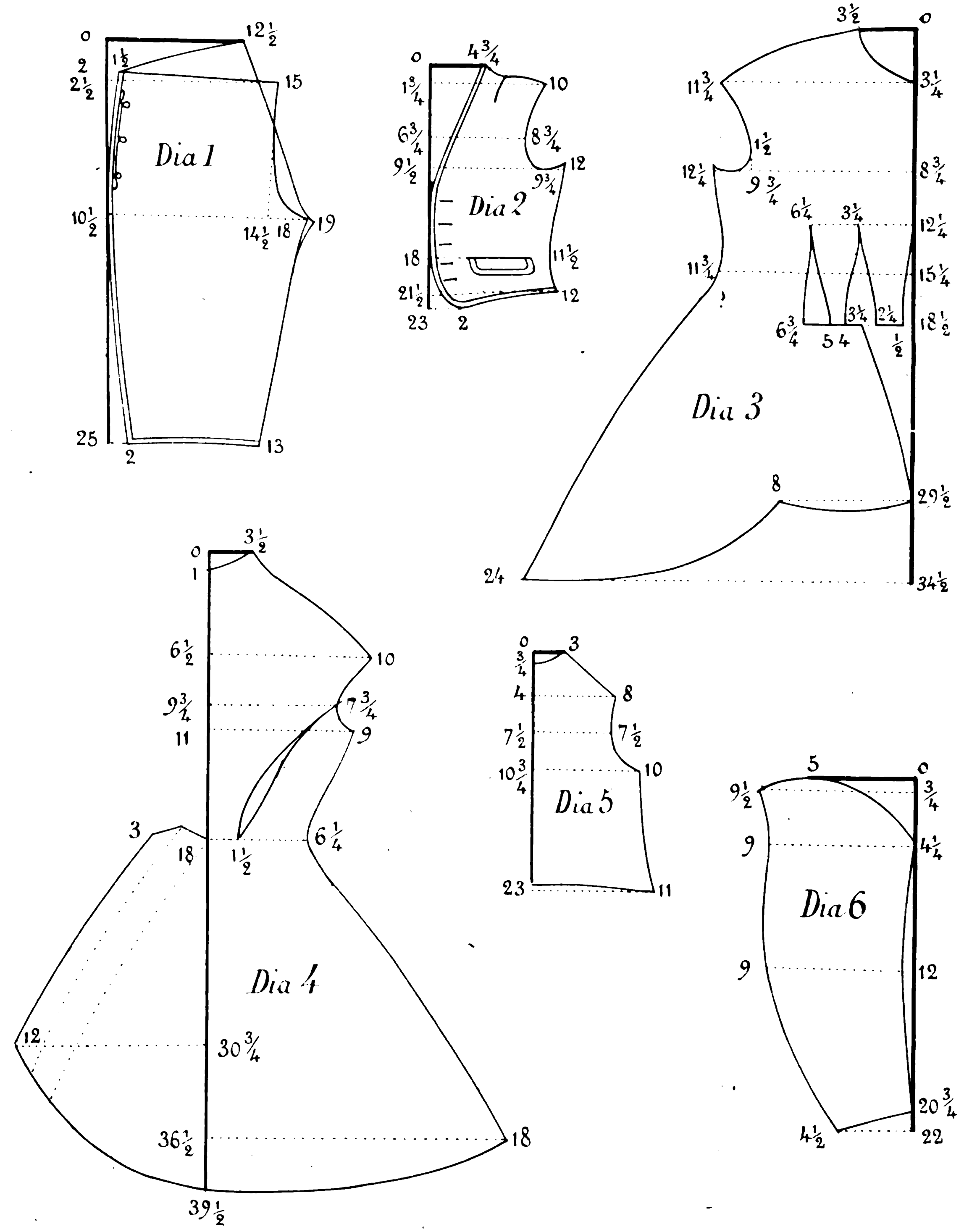
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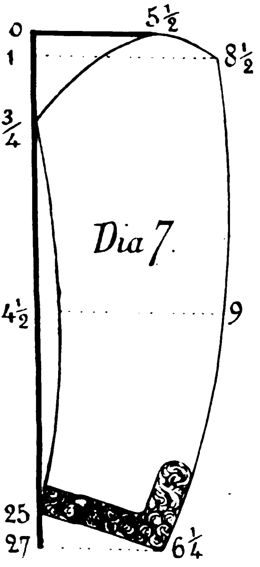
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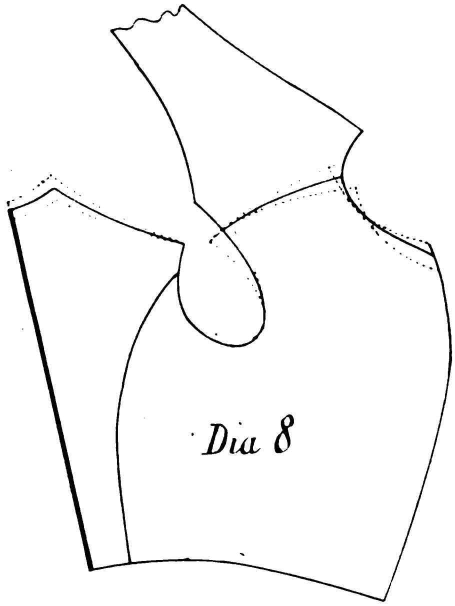

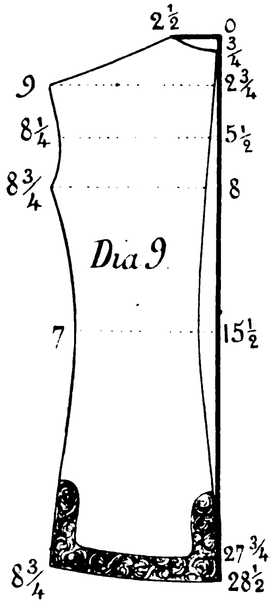
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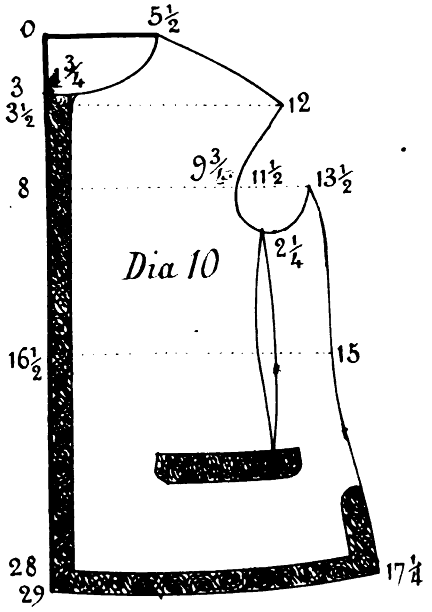
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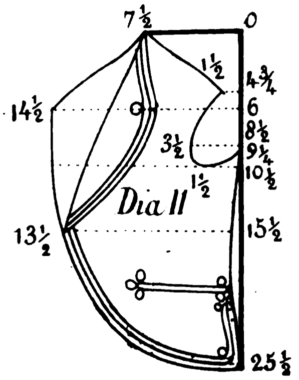
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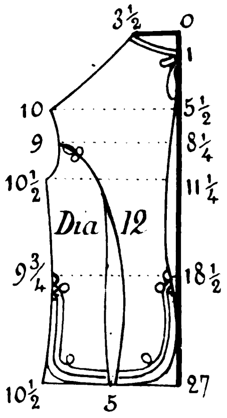
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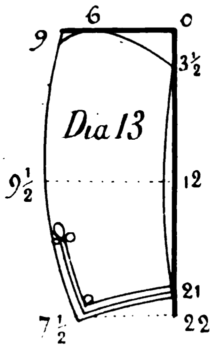
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Lith. Michelet 6, r du Hazard, Paris.

GAZETTE OF FASHION,

AND

CUTTING ROOM COMPANION.

BY

EDWARD MINISTER AND SON,

Tailors and Habit Makers to Her Majesty,

No. 8, ARGYLL PLACE, REGENT STREET, LONDON. W.

No. 287. March 1, 1870. Vol. 24.

A GLANCE AT FOREIGN SYSTEMS OF CUTTING.

There is no doubt but that the majority of tailors on the Continent cut by "admeasurement" systems, which are more or less complicated in their working, according to the number of measures which are essential to their being properly carried out.

As "time is money," it follows, as a rule, that simplicity in a method of cutting must necessarily be an economy, if combined with security. The value of any plan can only be tested by comparing it with others, whether based on the same or on a different principle; and this maxim equally applies to systems of cutting as to other inventions.

The receipt of a recent number of a magazine of fashion, published by one of our contemporaries in Paris, M. Ladévèze, furnishes us with an opportunity of illustrating our remarks, as it contains his system for cutting coats. This method may be fairly accepted by our makers as an example of the systems in general use abroad, and as such offers a favourable opportunity for judging of its utility, and of its adaptability by English trades.

Our readers are probably aware that the system of trying on is practised by tailors on the Continent to a much greater extent than in this country, and that the cost of basting up and subsequent alterations form a regular item in the wages for making a garment. Whether from the want of judgment on the part of the cutter, or from a long-practised habit, it is a question whether a customer would be satisfied unless this plan were followed.

One great evil arising from this practice is the want of confidence it engenders in the cutter, as, knowing the opportunity he will have of making any alterations which may suggest themselves when he tries the garment on the customer, he is less careful in producing the original shape, and does not tax his judgment so fully in the first instance, as if he had not the facility of altering or of remedying any defects which might be discovered when trying on.

This practice distinctly marks the difference between the system adopted abroad and in this country, and tells unfavourably, at first, in the instance of any of our cutters entering a foreign house.

With this introduction, our readers will be prepared for a more complicated plan of cutting than they themselves, probably, practise; but this will be so of a necessity, since the measures serve as a basis to determine the form of the garment, as is the case in all "admeasurement" systems.

M. Ladévèze commences by stating that the principal measures of the anatomy of the human body are those indicated by Nos. 1 to 11 in the following list; and that the measures illustrated on diagram 1, are sufficient for an ordinary made man, for a very erect figure, or for a stooping figure.

We reduce the *centimètres* to inches and their fractions, for the convenience of those who are not conversant with the system of the *mètre* and its divisional parts.

We are at a loss to understand the purport of the several numbers at the heading of the following table, but give them as we find them placed in the original.

The different measures are arranged in the order recommended by the inventor of the system. The quantities in the two columns indicate the proportions they should bear to each of the two sizes of breast-measure given at the head of each—viz., 48 *centimètres*, or 19 inches within a fraction, that being accepted as the standard abroad; and 45 *centimètres*, or 17¾ inches. The several lengths are taken from the top of the spine.

1. 2. 3. 4. 5. 6. 7.

	Breast-measure	19	17¾
1	Depth of scye, line C	12½	11¾
2	Length to the top of the hip, line D.	21⅝	20⅞
3	From the hip to the ground.	42½	41¾
3A	From the ground to the top of the hips, on D	42½	41¾
4	Starting from this point to the nape of the neck	17¼	16⅞
	This measure shows if the customer be upright, or more than usually erect (an incorrect term, but generally understood in the trade), line E. Three-quarters of an inch must be added to this quantity to allow for liberty of movement.		
5	Length of waist, line F	19⅝	19¼
6	Full length of skirt	35½	35⅛
7	Starting from the nape of the neck to the hollow on D and A	26⅜	25¼
8	From the nape of the neck to the bottom of the back-scye, on the line G	10	9⅝
9	From the middle of the back to the front of the scye, on the line K.	12¼	11⅞
10	Still holding the measure in the hand, and carrying it up to the neck-point of the shoulder-seam, on the line N	19⅝	18½
11	Width of back, line G	7⅞	7½
12	Length in continuation to the elbow.	21¼	21¼
13	Carried on to full length of sleeve	33	33
14	Width at the top of the sleeve	8⅝	8¼
15	Width of sleeve at the elbow	7	7
16	Width at the hand	6¼	6¼
17	Breast-measure, line L	19	17¾
18	Waist-measure, line L	17	15¾
19	Circumference of the neck, from B on N	9	8⅝
	The five previous quantities are halves of the measures taken.		

Proportions of the Breast-Measures.

A third of the breast	6¼	6
A sixth of the breast	3⅛	3
A fourth of the breast	4¾	4½
An eighth of the breast.	2⅜	2¼
A twelfth of the breast	1⅝	1½
Half the breast-measure	9½	8⅞

Without being mathematically correct, the quantities we have given will be found sufficiently near for any purpose we may require.

To draft by the above measures a coat, as shown by the diagram, which may serve for a dress-coat, a frock-coat, a morning-coat, or any other style of coat for a man measuring from 19 to 17¾ breast and 17 waist, we begin by drawing with a square the lines A and B.

Our explanation equally applies to all sizes; the essential thing is properly to understand the several measures.

From the angle formed by these two square lines, mark on the line B, three-eighths of an inch less than a sixth of the breast, for the width of the top of the back. This proportion will apply for sizes from 17¾ to 20 breast; but for larger sizes, such as 21 to 25, then it will be advisable to make the width about five-eighths less than the sixth. For small sizes—from 12 to 16½ breast—a quarter of an inch will be sufficient. By this plan, the width of the top of the back will always be proportionate to the size of the breast.

Returning to the angle formed by these two lines, A and B, mark on the line A, at C, the depth of scye, and, without leaving go of the tape, mark the length to the top of the hip by passing the measure from the nape of the neck and in front of the scye to the hollow at top of the hip-bone, at which place the position of the point D is determined.

From it, proceeding towards the line A, place the fourth measure, which also is carried to the nape of the neck, and mark the quantity stated in the table, adding three-quarters of an inch for ease in wear. At this point mark the line E, which regulates the height of the top of the back, and shows if the customer be proportionate in make, stooping, or more than erect.*

The line E might even be drawn above the line B, when drafting a stooping figure, as its position would be governed entirely by the measure taken on the body from one point to another.

It is essential, in producing the forepart by my instructions, to be very particular in placing the several lines A, B, C, D, E, and F, in their proper positions. It is the only real plan for easily drafting the shape, when the pupil feels inclined to devote the necessary time for studying them. Starting from the line A, and following the line B, mark the width of back according to the quantity in the table, and draw the line G at this distance parallel with the line A. Then apply the eighth measure, which is taken from the top of the lines A and E, and intersect the line K by the measure taken from the top of the back-seam to the bottom of the back-scye. From this point draw the line H, touching the line A at the length of the waist, and form an angle there with the line F, drawn square with A. The line H should be divided into three parts, in order to facilitate the formation of the curved line I, which represents the side-seam of the back.

To form the side-seam by this line, make the width of back at bottom, 1⅞ inch; then let the curved line intersect the line H at the point shown on the diagram, hollow it about three-quarters of an inch opposite the line C, and carry it up to the line G, where the top of the side-seam of the forepart and the bottom of the back-scye are determined.

Make the width of the back-scye from 1⅛ to 1½ inch, and draw the line J for the shoulder-seam, carrying it about three-quarters of an inch beyond the line E, and to the point marked for the width at top of back.

Starting from the line A, mark on the line C, the distance to the front of scye from a measure taken from the back-seam, which in our table is given as 12¼ inches, less three-eighths of an inch, and which alteration applies to all sizes. Then draw the line K, parallel with A, from the line B downwards to the line F.

Measure across from A to M the width of breast, adding a sixth for seams and fulness of the chest, and draw the line M parallel with A.

Should the coat be wanted to fit more closely to the figure, an eighth may be allowed beyond the measure instead of a sixth.

From these directions the outline of a forepart may be formed to any size according to the several measures.

Mark on the two lines G and M, one-sixth of the breast from the line B, and draw the line N from A, intersecting both of these points.

This line N serves to determine the position of the scye-point of the shoulder-seam, and of the bottom of the neck; bearing in mind, at the same time, that the shape of the shoulder-seam will depend on the formation of the figure, and may have to be raised or lowered at this point, according as the person may be high or low shouldered.

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* We may, perhaps, here remark, for the benefit of our readers, that by the term, "nape of neck," is evidently meant the side of the neck, and not the top of the spine, from which point the different lengths are usually taken in this country.—Ed. Gaz. of Fash.

The shoulder-seam of the forepart is formed by measuring the length of the shoulder-seam of the back—marking a V in the middle, and letting one end intersect the line B, and the other on the line N, so that the centre of the seam falls in a line with the line K, which determines the position of the front of the scye. Form the shoulder-seam as represented by the curved line O.

Mark the neck by the measure taken on the body, allowing for the width of the top of the back, hollowing it for about three-quarters of an inch at P.

The scye shown by the line Q is formed from the junction of the lines N and O, passing twice through the line K, lowering it a little from the line C, and carrying it up to the bottom of the back-scye and top of the side-seam of the forepart.

From this point (bottom of the back-scye) form the side-seam R, carrying it through the lines D and F, about 1½ or 1⅞ inch in from the side-seam of the back. This line must not, however, be formed until after the application of the seventh measure, which is taken from the nape of the neck to the hollow of the waist in from the back-seam. This measure indicates exactly the quantity to be taken out between the two side-seams. It may vary from 1½ inch to 3 inches, according as the figure may be more or less hollow.

Determine the width of the side-body, placing the top of the seam on the line C, under the bottom of the scye, and consequently in a line with the centre of the hip. Draw the line S, for the bottom of the side-body, from the bottom of the side-seam of the forepart, carrying it up between the lines D and F, and continue it to the line M, about three-quarters of an inch below the line F.

Then form the line T, starting from the line N, at the end of the neck, passing through the lines C and M, and touching the lines D and F, at about three-quarters of an inch behind M.

We may remark that the bottom of the line T—the front-edge of the forepart—may be three-quarters or an inch and a half in *advance* of the line M, when the waist is as large as the breast; as, of course, it will be perfectly clear that its position will be regulated by the size of the waist, as well as by the disproportion in make in cases of stooping figures.

Having completed the outline of the forepart according to the measures, it will be easy to add the lapel according to the shape of the turn desired, whether single or double-breasted. Every tailor ought to possess that which can never be learned—a larger or smaller amount of good taste.

(*To be continued.*)

ESSAYS AND LECTURES ON CUTTING BY MEMBERS OF FOREMEN-TAILORS' SOCIETIES.

In addition to the ordinary advantages which these societies offer to foremen, a new and valuable feature has recently been introduced into some, which cannot fail to exercise an influence on the trade generally. We allude to the selection of some particular garment, a principle of cutting, or the peculiar requirements of certain figures, by some of the members, as a subject or a basis either for a lecture or for public discussion.

The interchange of ideas and the expression of the various opinions which may be entertained on the different theories or plans, are calculated to lead to a more correct conception of many of the evils of whose existence we are well aware, but not so prepared to suggest a remedy as we might hope to be from a closer study of the causes and effects.

We consider that an investigation of the science and practice of our trade would materially improve the mind of a cutter, and establish a confidence in him, which would both benefit him individually, and, by developing his abilities, be also beneficial to those for whom his talent would be called into requisition.

A higher estimate of the importance of our branch of the industrial arts, justified by its keeping pace with the general improvement everywhere observed in manufactures and science, must necessarily engender a better feeling of self-respect among its members, and, at the same time, create a spirit of emulation in the trade, which would draw out much of the latent talent of its members, and still further develop the abilities of those who already hold a high position in it.

It has often been remarked that, when an amateur professor undertakes to instruct others in any particular subject, the preparation necessary in order to enable him to acquit himself with credit personally, and to the advantage of his extemporized pupils, is productive of a decided benefit to himself, by the amount of study involved.

In our opinion, these opportunities for discussing matters immediately connected with the science of our business, would lead to a great practical result, as the particular views held by men qualified by their position and experience to express their ideas, with a conviction of their statements carrying with them the weight which should impress others of their correctness, must exercise an influence on the minds of those who are less able to judge of such matters for themselves.

On the other hand, an imperfect idea either of cause or effect, when submitted to the judgment of a body, would, on being investigated as to its soundness, be examined in all its bearings, and its fallacy be clearly exposed.

We consider that the mind would be decidedly improved by such inquiries, as we are most of us either too careless or too indifferent as to the real importance of many matters which we constantly meet with in our business.

In a prospectus before us of the different subjects to be discussed by the members of one of the Metropolitan Foremen-Tailors' Societies, we notice the following:—

On Close-fitting Trousers.
On Various Styles of Coats.
On Waistcoats.
On Frock-coats.
On Trousers.
On the Best Forms of Arm-holes.
On Trousers for Short Figures.
On Over-coats.
On Ladies' Jackets and Over-coats.

From the above list it will be seen that the subjects are diversified, and present ample scope for the expression of conflicting opinions.

Some of the members are, by the situations they hold in more constant practice as regards certain garments; it is, therefore, but natural that any ideas communicated by them should have a proportionate weight with their fellow-members; but, at the same time, from habit, they may possibly entertain opinions which will not bear being analyzed. And it might even happen that, on an error being pointed out, and on their feeling convinced of their mistake up to that time, they would be grateful for the light thrown upon them by the discussion which their erroneous view led to.

We are none of us so perfect but that we have something to learn and add to our stock of knowledge; and we cannot be too much obliged to those who take the pains to enlighten us, and give us the benefit of their experience.

There are many subjects which could be profitably discussed by the trade generally, without either necessarily leading to any rivalry, or for the knowledge to be prejudicial to particular interests. If other trades can hold periodical meetings to discuss matters connected with their branch of commerce, surely ours does not offer such insuperable obstacles to the cultivation of a good understanding among its members, as to render friendly communication between tailors an impossibility, or an impracticability. We would hope that the minds of the members of our craft are neither more illiberal nor more narrow in their views than those of other tradesmen, and that what is practicable to them may be equally open to our community.

ROYAL CALABAR CLOTH.

Under the above somewhat high-sounding title, a new make of cloth has been introduced to the trade, by our enterprising agent for Scotland, Mr. Francis Gibson, which is to supply a want long recognized by tailors when taking the different measures for a coat.

There can be no doubt but that it frequently occurs in practice that, either from the coat not fitting properly, or from the fact of it being wadded to a greater extent than usual, the measures when taken do not convey an accurate idea of the real make of the particular customer as might be desired; and, consequently, are not to be implicitly relied upon, when cutting by systems which depend upon the correctness of some of the measures as their basis.

In "breast-measure" systems this would not be productive of much inconvenience; for as the several measures taken over the coat, and which are subsequently to be applied in producing the pattern of the garment, merely serve to determine *lengths*, any slight difference which could possibly be made through either of the causes we have named, would not affect the *fit* of the garment.

The material points which are found by proportions of the breast-measure, and which measure is taken on the body *under* the coat, would not be influenced by the additional quantity of wadding, or by the badness of the fit in the coat when on.

In "admeasurement" systems the case is very different, for on the accuracy in taking the several measures, which of themselves, and relatively to each other, are supposed to convey to the cutter a true idea of the real formation of each figure, depends entirely whether the coat shall be produced to the correct shape, and the several points be placed in their proper positions.

It can be easily understood, then, how important it must be to a cutter by this principle that the measures, whether taken by himself or by any one else for him, should be taken with every care, so that, when operating by them, he may feel a perfect confidence in his judgment of each individual figure as demonstrated by the several quantities in their relative bearing.

To obviate the possibility of this inaccuracy and its consequences has been the aim of Mr. Gibson, and in the Royal Calabar Cloth he presents to the admirers of the "admeasurement" system of cutting especially, a means of preventing the inconvenience for the future.

The cloth is woven as a webbing, but only giving in its length, and has the appearance of the article employed for the side-springs of a boot.

The foreparts and backs of a coat, when cut out of this cloth to a rather small size, will, when placed on the body, form a perfect covering to the frame, free from any wrinkles, and will expand to the size required by the width of the figure; presuming, of course, that there be not too great a disparity between the size to which the foreparts and backs were cut, and the figure on whom the coat is tried. The person taking the various measures would thus have a covering to the body, presenting so smooth a surface as to offer no difficulty whatever in ascertaining the several quantities essential for the cutter.

With this recommendation alone we can foresee how useful the Calabar Cloth would be to many trades, and what confusion it might prevent to the foreman when depending on other persons' measuring.

It would be desirable to have, say, two or three different sizes made up in this article, so as to be prepared for all cases which may come within the practice of any trade of moderate importance.

THE REPORT OF FASHION.

In the present forward state of the engraving of the plate, which forms so important a feature in the above work, we can confidently state, for the information of our numerous patrons and the trade generally, at home and abroad, that the "Report" for the forthcoming Spring and Summer will be ready for delivery at the usual time of publishing—viz., towards the end of the present month.

We do not profess to issue this work before the commencement of the months of April and October; but, knowing the anxiety of the trade to have their copies early, in order to prepare themselves with the new styles, and equally desirous ourselves to put them in possession—at the very earliest time consistently—of the necessary information on matters of fashion, we generally arrange to anticipate those periods a little. In some cases, however, when the engraver's work is more elaborate than usual, and requires a longer time for the proper execution of the details, we are necessarily obliged to claim a slight indulgence from our patrons. We advert to this matter, as some persons run away with the idea that a work like the "Report of Fashion" may be got ready for publication to a fixed date, without making any allowance for contingencies such as we have named.

For the information of our *new* readers, and others not acquainted with the character of the "Report of Fashion," we may state that it is a work purporting to instruct the tailor in the metropolis, the country, the colonies, and abroad, in all the *minutiæ* of the prevailing fashion in dress, which are carefully delineated.

It consists of a large highly coloured and artistically executed copper-plate engraving, containing TWENTY-THREE figures, illustrating the newest styles of dress for gentlemen and boys.

A sheet of the patterns of the most prevailing styles, reduced to scale, and so arranged as to be available, by means of the principle of Graduation, as carried out in practice by the Graduated Measures, for the various sizes to which the particular style is suitable.

Two sheets of patterns, printed in full size for a fixed size of breast, and a printed report fully describing the several patterns, the different styles of garments, the newest makes of patterns and goods for each season, and giving copious information to the tailor on all the details of fashion and making up.

The number of years this work has been before the trade—now nearly FIFTY—and the distinguished patronage afforded to it by the leading trades in town and in the country, as well as being accepted by all the principal houses on the Continent as the only faithful exponent of English fashion—which, at the present time, exercises its influence everywhere—justifies us in making known its properties and importance to those members of our profession who are not already acquainted with its character.

The subscription for the year, payable in advance, is £1 1s., for which sum the two copies are forwarded, POST FREE, to any part of the United Kingdom and the Channel Islands. For a small additional charge—regulated by the "book-post" tariff—it may be sent to any foreign country, with the exception of Spain.

Single copies, also post free, 12s. 6d. each, thus giving a *subscriber* the advantage of 4s. in the two issues published during the year.

Copies desired to be enclosed with goods from town, should be advised early to prevent delay.

DESCRIPTION OF THE PATTERNS IN DIAGRAM.

PLATES 1446 AND 1447.

Diagram 1 illustrates the system of coats published by M. Ladévèze, of Paris, and will be found described in our present number.

Diagrams 2, 3, 4, 5, and 7, are the pattern of a single-breasted morning-coat to the prevailing fashion.

Diagrams 6, 8, and 10, are the pattern of a novel form of jacket—the "Ulster" jacket—which may be converted to several purposes.

The idea is taken from the form known as the "Norfolk" or "Sandringham" jacket, which continues to be deservedly in general favour, and from the "Ulster" Over-coat.

The jacket is double-breasted, with a broad lapel cut on, and fastening at front with four buttons and holes. The back is wide as in a "sac" Over-coat. A belt, of the same material as the jacket, is held in its place by passing through two or more loops sewn on the jacket, and is fastened at front by a button and hole. A second button may be sewn on behind the other, to allow of the jacket being fastened close to the body, if required. There are two pockets on each forepart, with deep flaps over the openings.

Diagram 9 is the pattern of a loose skirt, which may be worn with the "Ulster" jacket, and form an Over-coat of it.

The perfection to which the different appliances to ensure the comfort of travellers have recently been carried, has made this study almost an art; as the object would appear to be, to realize the greatest advantage with the least possible drawback in the shape of encumbrance. The attention bestowed on this has, perhaps, in a certain degree, tended to stimulate the demand; as one naturally becomes a little selfish after being humoured, and is apt to crave for still further indulgence. So the demand creates the supply, and the brain is constantly kept on the rack to invent fresh novelties.

The purport of this skirt is to afford any gentleman wearing the "Ulster" jacket, the advantage of a protection for the legs when riding, driving, or travelling in a railway carriage, and at the same time not encumber him with an unnecessary article requiring his attention.

When not worn on the body, it may be used as a rug, and for the convenience of portability may be rolled up, and fastened by means of a travelling rug strap.

If desirable to wear as a skirt when on, combined with the jacket, it will give the appearance of an "Ulster" Over-coat.

The two back-edges are sewn together with an ordinary seam, or one lapped over the other, if the seams in the jacket be made so, and an opening left at the bottom, with a ketch and back-tacking and three buttons and holes. At front there may be two buttons and holes in each skirt, in continuation with those on the foreparts. A series of loops are sewn on to the top-edge of the skirt, so that the top of each projects sufficiently high above it to allow of the belt passing through them, covering the top of the skirt; and, when on the body, and the belt buttoned round the waist, the skirt has the appearance of being attached to the body, as in an ordinary "sac." The lower part of the jacket is covered by the skirt.

It will be necessary to arrange the fulness of the skirt when confined by the belt, so that it may hang gracefully and be properly divided.

For convenience, pockets may be placed at front, with flaps, to preserve the character of the skirt when on.

The advantages of this invention will be palpable to any one who studies its application, and we have reason to believe that it will be generally adopted when once its merits have become known.

THE "ULSTER" JACKET.

We have illustrated on the two figures on one of the plates issued with our present number, a new style of jacket, of which we also give the pattern; and, in describing it, have noticed all the particular features which claim for it a favourable reception from the trade. We have represented the jacket in both forms—worn open, the lapels turned back; and buttoned across to the throat, with the collar to stand up. We have also shown the two ways of fastening the belt round the waist—with a button and hole, or with a buckle.

On another figure, we illustrate the effect produced by the addition of a skirt, the pattern of which, with instructions, we have given in our collection. It is represented as worn *under* the jacket, whereas, in our details, we notice it as worn *over*. There is no reason why both plans may not equally well be adopted, unless the appearance of the skirt of the jacket over the other may be considered objectionable. We introduce the style to make a variety.

The roll, in the hand of the figure with the jacket turned back, represents the loose skirt packed up as a travelling rug.

* * *

We have shown two styles of morning-coats, which, differing materially from each other, are both well adapted for the season.

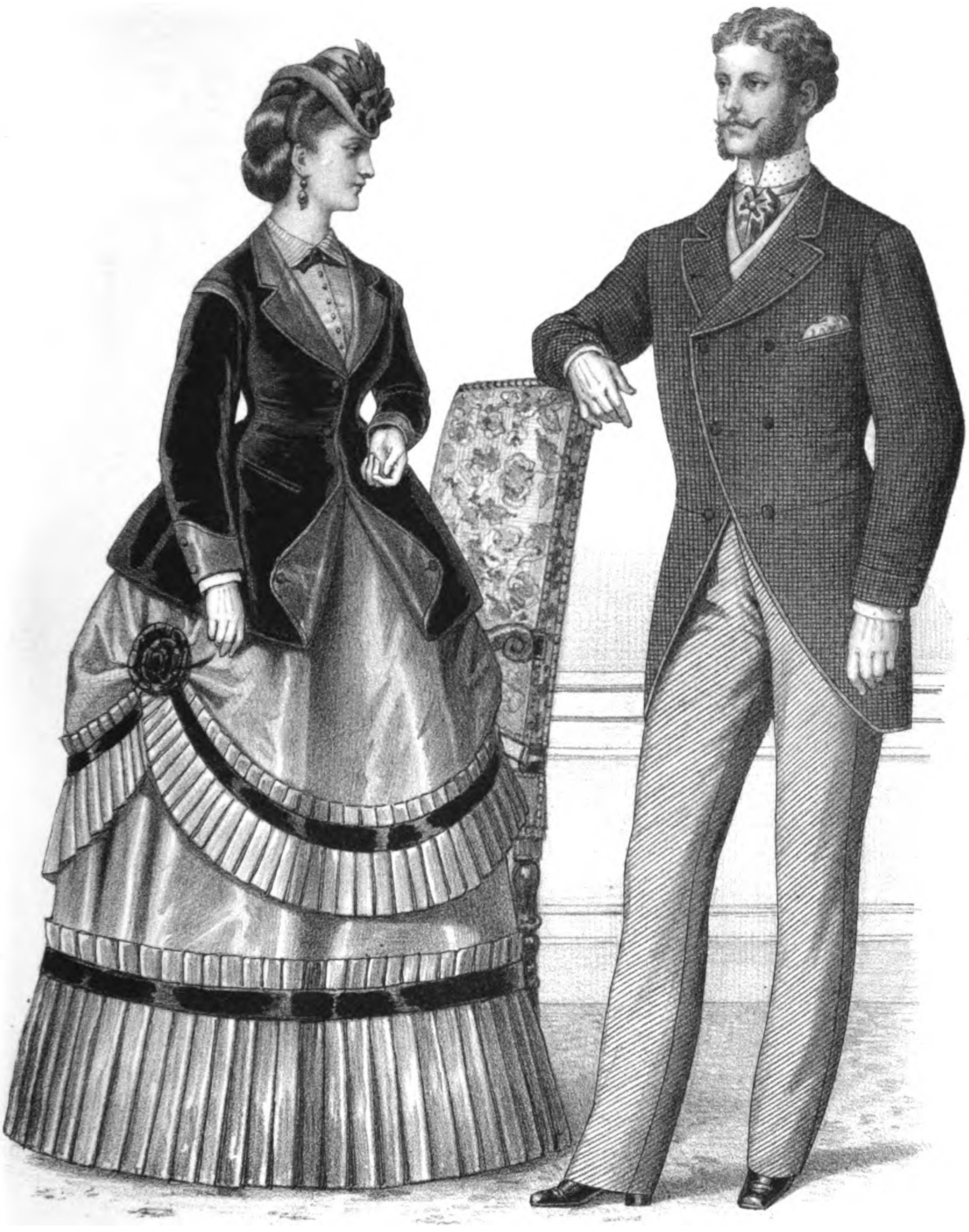
One, on the plate with a female figure, is double-breasted, with the lapels cut on. The skirt short, and cut off at the bottom to an angle. Waist moderate in length; lapel broad, with four holes and buttons. Collar low in the stand, but deeper in proportion in the fall. Sleeve easy, with a round cuff, and one button and hole. Edges bound narrow.

The other morning-coat has the lapels cut on, with five holes in it, and the skirt longer, and with a curve at the front-edge from the top and the end of the lapel. There are flaps in the waist-seams, and the edges are turned in and stitched.

The present style of morning-trousers is well delineated on the several figures, springing easily on the foot, and not too large in the leg.

The walking-jacket, illustrated on the figure of a lady, is very elegant, and made up in velvet will be very effective. It fits to the figure, allowing, at the same time, ample scope for the fulness of the dress and the figure. It fastens at front with two buttons and holes, or by two buttons and loops. There is a bold lapel, which is worn turned back, and, together with the bottom of the front-edges of the skirts, the cuffs, collar, and epaulettes, is faced with black silk or satin.

March 1st — GAZETTE of FASHION — 1870



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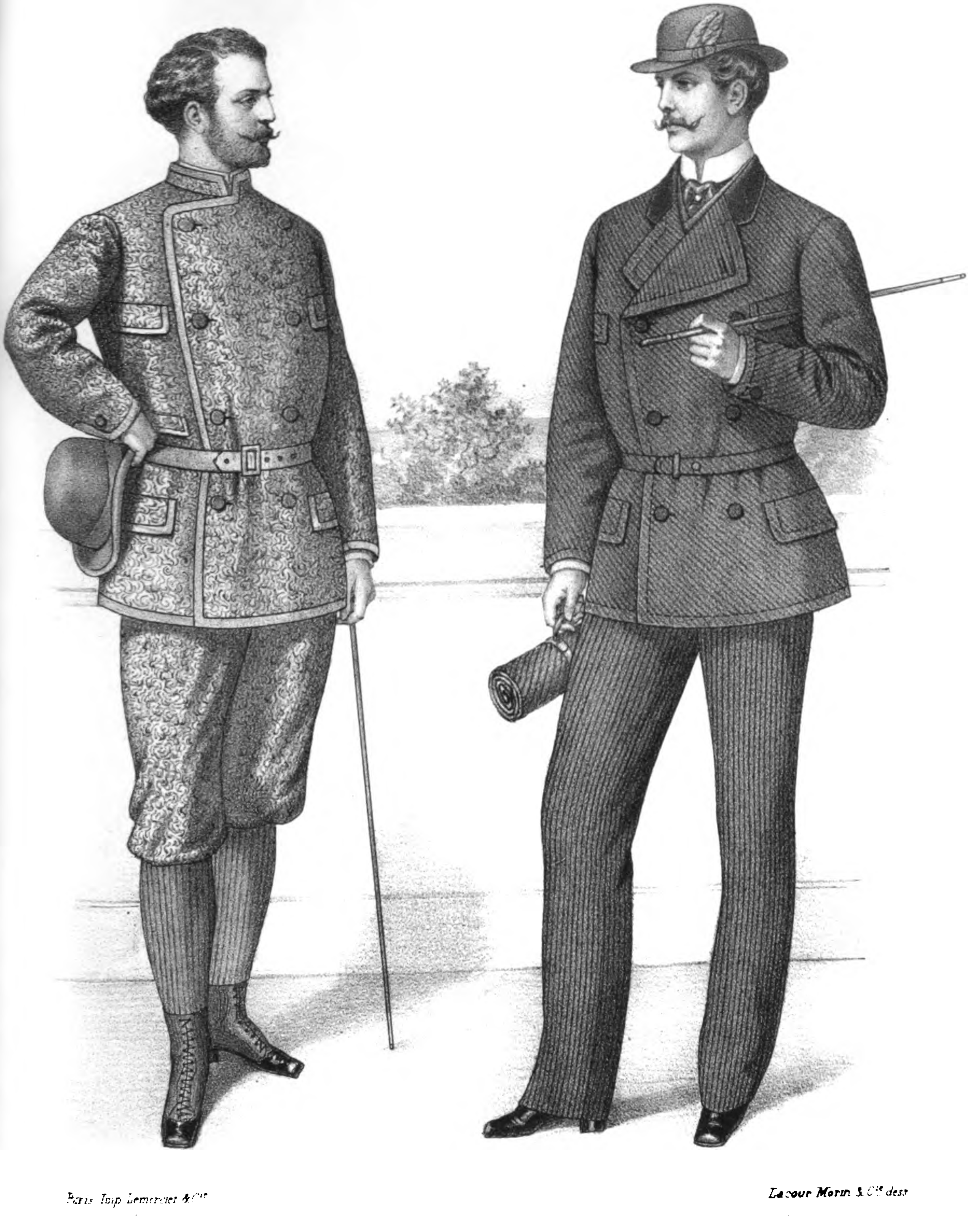

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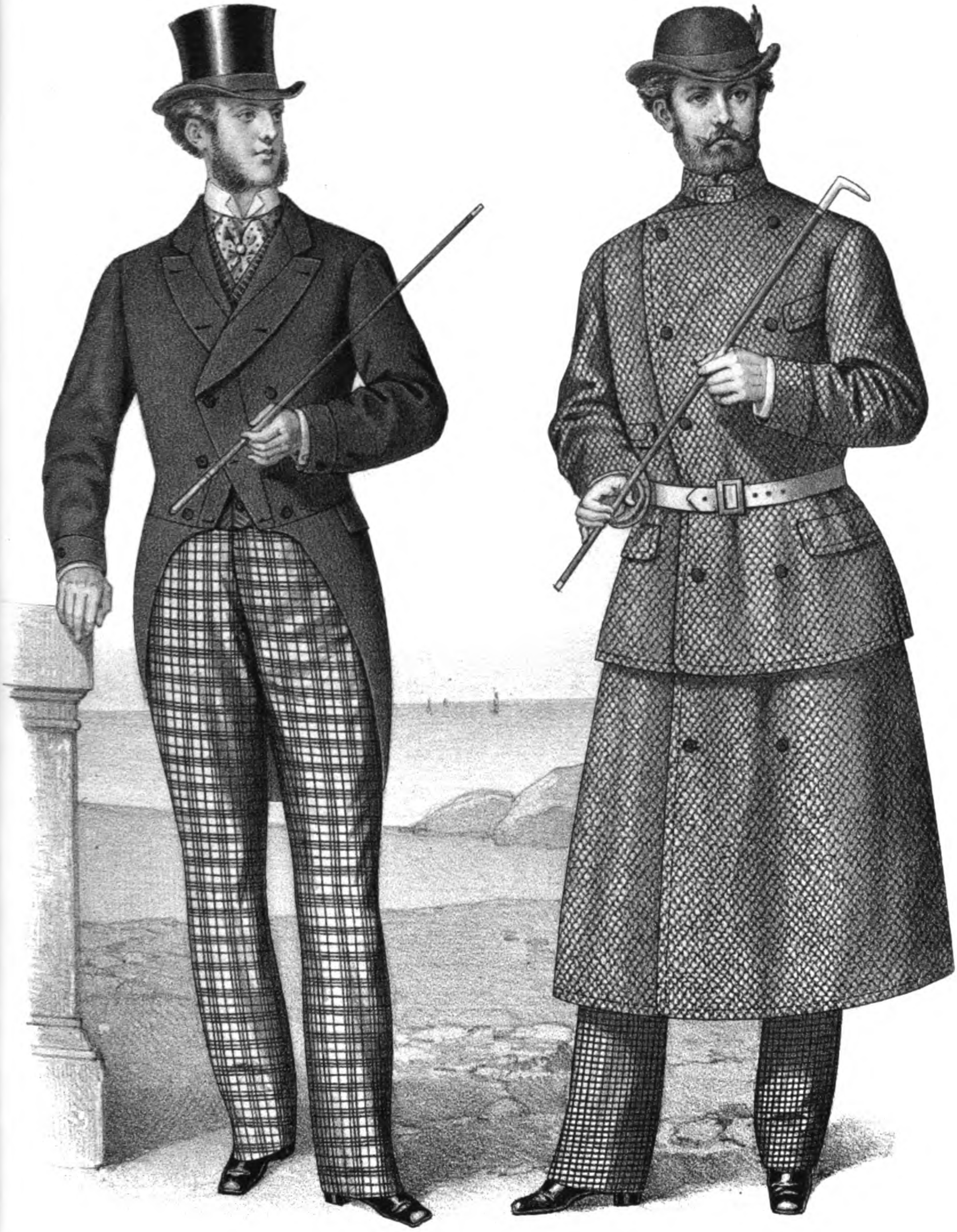

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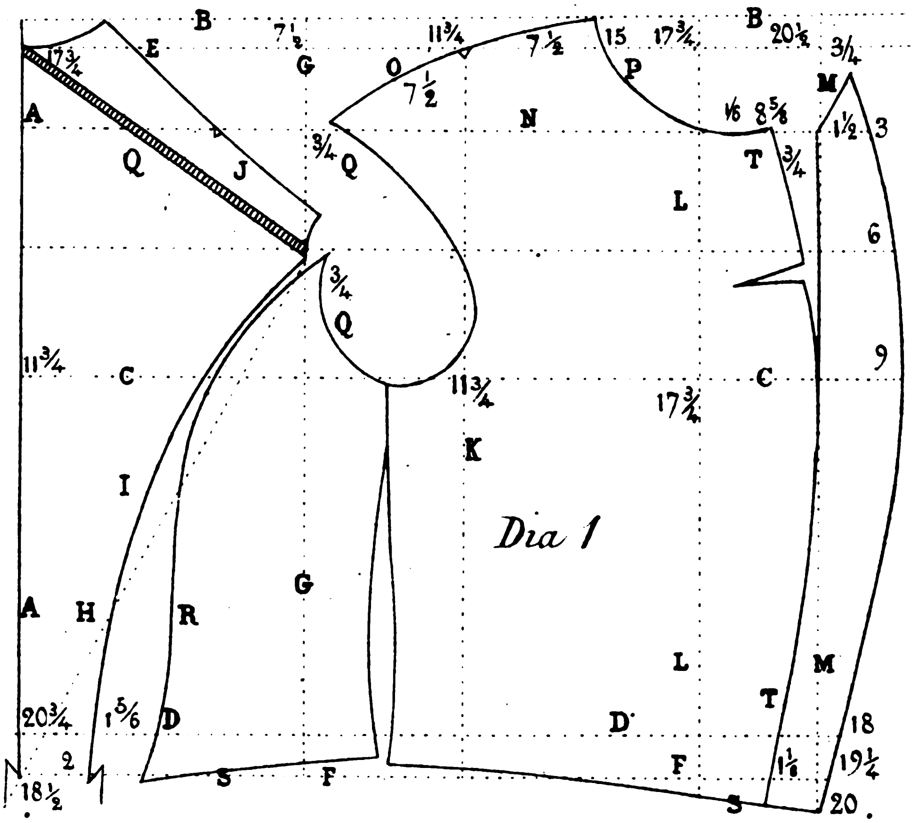
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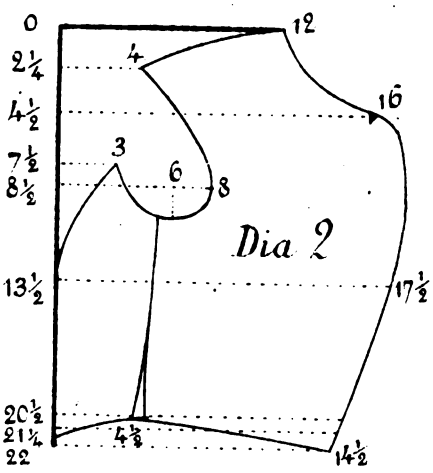
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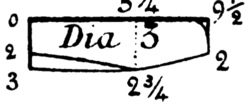
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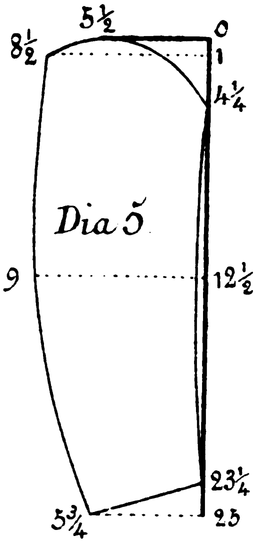
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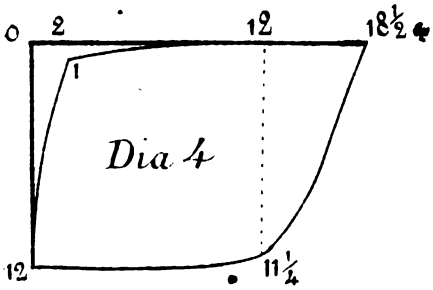
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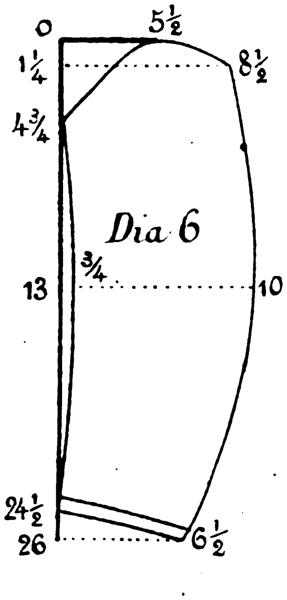
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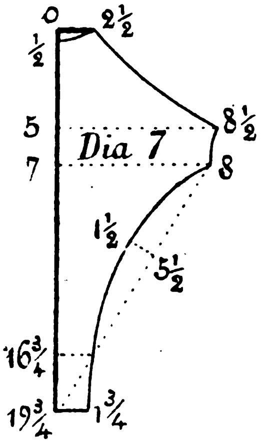
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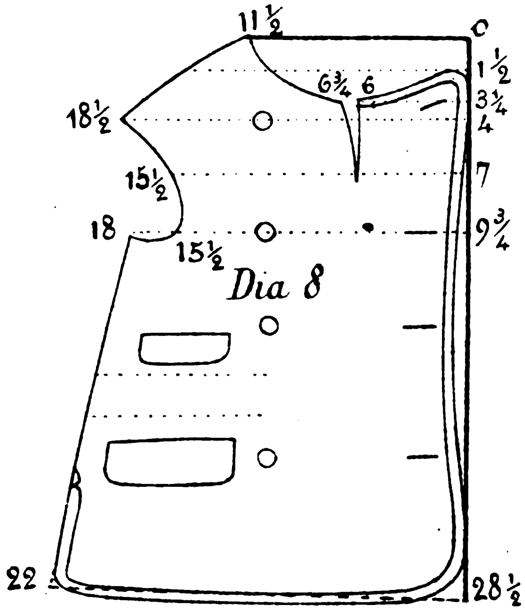
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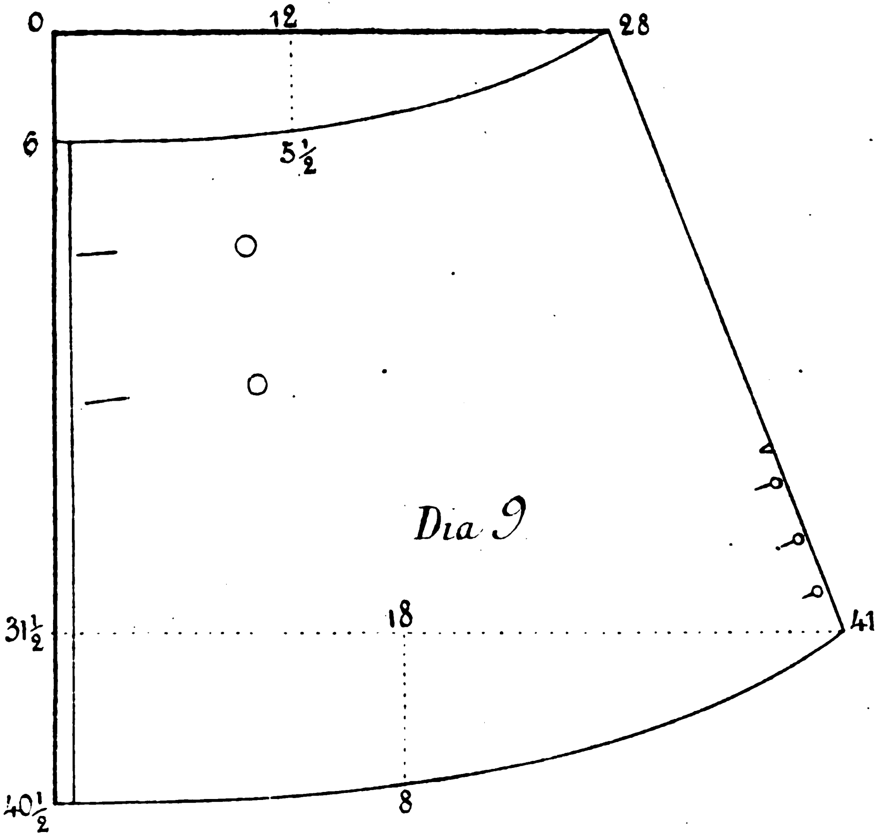
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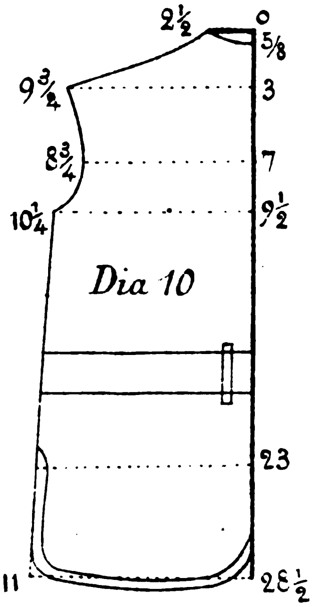
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GAZETTE OF FASHION,

AND

CUTTING ROOM COMPANION.

BY

EDWARD MINISTER AND SON,

Tailors and Habit Makers to Her Majesty,

No. 8, ARGYLL PLACE, REGENT STREET, LONDON. W.

No. 288. April 1, 1870. Vol. 24.

ALTERATIONS IN UNIFORMS OF THE ARMY.

Uniform for Officers of the Army Service Corps.

By some recent alterations in certain branches of the service, some have been merged into a body under the above title, and the distinct uniform has been ordered for the officers attached to it. The patterns have been sealed, but as yet no printed particulars have been published; so soon as they are issued, we shall put our readers in possession of the details. In the meantime we give the following description of the dress and accoutrements, as it is important our patrons should be in early possession of the necessary information respecting them.

Tunic.—Blue, single-breasted, eight buttons to pattern regular at front, with a ketch cut on to the right forepart. Blue velvet stand-collar, low, and rounded off at front. Fronts of foreparts, skirts, and plaits edged with white, quarter-inch wide. The skirt lined with black, and the body with drab silk serge. On the shoulders a strap of double gold cord, to button at top of shoulder with a small button to pattern, the bottom sewn on to the shoulder-seam. Pointed cuff of blue velvet, depth and trimming according to the regulation for distinction of rank. One button at each hip. Back-skirt whole.

Distinctions in Rank.

CUFF.

Controllers, who rank as Major-Generals.

Two bars of gold lace to pattern, three-quarters of an inch wide, with a quarter-inch light between the two bars; traced outside with double eyes alternately large and small, finishing with an Austrian knot at top. The point of the top bar of lace 8 inches high, and the top of the Austrian knot 10¾ inches; the lower lace traced inside with double eyes alternately large and small, finishing with a "crow's-foot and eye," and showing a light of a quarter of an inch between the bottom-edge of the lace and the gold braid.

Deputy-Controllers.

Two bars as for Controller, but the eyes all of one size outside and inside the bars, with "crow's-foot and eye" below.

Assistant-Controllers.

Single eyes on top and bottom of laces, with Austrian knot as before described. The eyes to be of the same size as on the cuff of a Field Officer of Infantry, and the light between the laces and the tracings of the same width as in the Infantry, 3-16ths of an inch.

Commissaries.

The lace half an inch in width, and traced outside only with eyes, finishing in an Austrian knot. A "crow's-foot and eye" below the bottom lace. The eyes of the same size as on the cuff of Field Officers of Infantry, and the lights between the laces and the tracing-braid of the same width as worn in the Infantry.

Deputy-Commissaries.

The top bar of lace traced outside with a gold cord, finishing in an Austrian knot, and a braid and "crow's-foot and eye" below.

Top point of lace 8½ inches high.

Assistant-Commissaries.

Top of Austrian knot, 9½ inches high. Top point of lace, 7½ inches high. Lace half an inch wide. The top and bottom laces traced with braid, finishing in an Austrian knot above, and with a "crow's-foot and eye" below the bottom lace.

Collar.

Controllers and Deputy-Controllers.

Blue velvet, low, and rounded at front. One-inch lace along top, ends, and bottom, with a quarter of an inch light between.

Assistant-Controllers.

Lace on top and ends, and tracing-braid along the bottom. Eyes alternately large and small between the lace and the braid; same size as for Field Officers of Infantry.

Commissaries.

One inch and a half deep. Half-inch lace on top and ends, with tracing-braid along the bottom, and eyes all equal in size between. The same size as on tunic collar of the officers of Infantry.

Deputy-Commissaries.

Top and ends laced with half-inch lace; braid along bottom.

Assistant-Commissaries.

Same as Deputy-Commissaries.

Relative Badges for Collars.

Controllers.	Star.
Deputy-Controllers.	Crown and Star.
Assistant-Controllers.	Crown.
Commissaries.	Star.
Deputy-Commissaries.	Crown and Star.
Assistant-Commissaries.	Crown.

Trousers for Dress.

Blue, with two laces three-quarters of an inch wide, and quarter-inch light between of light blue, ribbed.

Commissaries to have lace of the same width as worn by officers of the Infantry.

Undress-Trousers.

Blue, with blue stripe an inch wide, and quarter of an inch white edging on each side.

Frock-Coat.

Controllers.

Blue, with velvet rolling collar, edged with three-quarters of an inch black lace, traced with Russia braid. The lace *only* down the front-edge of the skirts, and the edges of the back-skirts. Five loops of lace on each breast; back of top loop 9 inches from front-edge of forepart, bottom one 4½ inches. Double olivets 1¾ inch long on each loop. Pointed velvet cuff. Back whole. A filled eye of lace at each hip, and one between them at bottom of back. An olivet at each hip. Skirts lined with black silk serge; foreparts with cloth. Black silk side-bodies. Star on collar facing the seam.

Assistant-Controllers and Deputy-Controllers.

The collar faced with cloth, and without badges.

Distinctions in Rank.

Cuff.

Controllers and Deputy-Controllers.

Two bars of silk lace 1⅛ inch wide, and quarter-inch light between, traced outside with large and small eyes alternately in Russia braid, finishing with an Austrian knot at top, making it 10 inches high.

Point of top bar 8 inches high. Traced inside with large and small eyes alternately in Russia braid, finishing down the cuff with a "crow's-foot and eye."

Assistant-Controllers.

Top point of bar 7¾ inches high, bottom bar 5½. Eyes traced outside and inside, regular in size, with Austrian knot at top, and "crow's-foot and eye" on cuff below the lace.

SHELL-JACKET.

Blue, single-breasted; studs at front. Low stand-collar, velvet, rounded at front. Gold cord on edges, and a figure at bottom of each side-seam 2½ inches high. Velvet pointed cuff. Double shoulder-cords, with small button. Front of jacket fastened with hooks and eyes. Lined with drab silk serge.

DISTINCTION IN RANK.

CUFF.

Deputy-Controllers.

Austrian knot in gold braid, 10½ inches high, and two bars of braid below. Top of upper bar 6 inches from bottom of cuff; three-eighths of an inch light between. Traced outside with large eyes, finishing in Austrian knot; and inside with eyes and a "crow's-foot and eye" below.

Assistant-Controllers.

The same as for Deputy-Controllers, but without the eyes *below* the braid.

Commissaries.

The two bars of braid with Austrian knot without eyes either above or below. Jacket edged with white a quarter of an inch wide.

Deputy-Commissaries.

To have two bars only.

Assistant-Commissaries.

One bar only of gold Russia braid.

COLLAR.

Deputy-Controllers.

Three-quarters of an inch gold lace on top and ends of collar; a gold Russia cord on bottom.

Assistant-Controllers.

The same.

Commissaries, Deputy-Commissaries, and Assistant-Commissaries.

Gold Russia cord only on collar, on top ends and along the bottom.

RELATIVE BADGES FOR COLLARS.

Deputy-Controllers.	Crown and Star.
Assistant-Controllers.	Crown.

Officers of the three other ranks not to wear badges.

MESS-WAISTCOAT.

Blue stand-collar, rounded at the ends, edged with gold Russia cord. Studs and hooks and eyes at front. "Crow's-foot" formed at each end of pocket-openings, with figure at the centre, top and bottom.

The waistcoat we have just described is that now worn, and to be continued in use.

FORAGE-CAP.

Blue, with leather peak and chin-strap. A band of two, five-eighths of an inch gold laces, with a quarter of an inch light between, and gilt net button at top of crown, *for Commissaries wearing cocked hats.*

Controllers, Deputy-Controllers, and Assistant-Controllers, to have an ornament in gold lace on top of crown, with worked net button, and half-inch embroidery on edge of peak.

ALTERATIONS IN UNIFORM OF HIGHLAND REGIMENTS.

The following alterations have been made in the cuffs:—

Pointed cuff at hind-arm, as the old Court-dress cuffs, but hollowed on top-edge. Depth of cuff at fore-arm 4 inches, and 6½ at the hind-arm.

DISTINCTIONS IN RANK.

Colonel.

Two regimental laces half an inch wide on top of cuff, with one-eighth of an inch light between, and one only carried down the back-edge; and two gold Russia cords below the bottom lace. Three gold cord holes, with buttons at top.

Lieutenant-Colonel.

One cord only below the lace, and the holes and buttons.

Majors.

Two laces only, and the holes and buttons.

Captains.

One lace and one row of gold Russia cord, with the holes and buttons.

Lieutenants and Ensigns.

One lace only, with the three holes and buttons.

The length of the holes varies according to the depth of cuff left by the different styles of trimming the top-edge.

A GLANCE AT FOREIGN SYSTEMS OF CUTTING.

(*Continued from page* 82.)

In our last number we gave an extract from the system of cutting published by our contemporary, M. Ladévèze in the monthly work issued by him in Paris, and selected for our illustration his plan of cutting the forepart and back of a dress or frock coat, we now complete our information by giving his method for producing the sleeve and skirts.

To Produce the Dress-coat and Morning-coat Skirts.

Diagram 10.

Draw the lines A and B square with each other. From the angle formed by them, mark down on the line A, one-sixth of the breast (3), and mark half this distance (1½), and again subdivide this portion, which will represent three-quarters of an inch. Draw the lines C, D, and E, from these three points, parallel with the line B. Measure from the point on the line A, marked three-quarters down from the angle, down the line A, for the length of skirt; and draw the line F, square with A. Determine the widths of the skirt by the following directions:—Starting from the line A on the line C, mark in three-quarters of an inch, to allow for the round of the plait, and shape the edge to F; and from the curved line mark on the line D, the width of the skirt at the top, by *half of the breast-measure*, and about an inch allowed besides for the V's, which are taken out to give liberty for the hips. We might make use of the hip-measure, but, as it almost invariably corresponds with the size of the breast, it is useless to take it, unless by observation it is considered advisable.

We then determine the end of the strap of the skirt at front, on the line E, guiding ourselves by the forepart; but generally by a proportion which is regulated by a third of the breast-measure when divided; making the distance to the front-edge of the skirt from 6 to 6½ inches.

From the bottom of the skirt mark along the line F, for the width of the bottom, rather more than a third of the breast, and from this point form the front-edge of the skirt G. Shape the top of the skirt from the top of the plait, carrying it up to the line B, and lowering it at front to the line D, and the bottom of the strap on the line E, as shown by the diagram.

It must not be supposed that the V's taken out on the top-edge of the skirt are necessary for every figure; we know a number of tailors who never have recourse to them in their practice; but then they press back the round of the top-edge, so as to throw a certain amount of fulness on to the prominent part of the seat, and to bring the edge straight, and stretch the bottom of the forepart. By this plan they realize the same result as by the V's. This method, however, requires experienced journeymen to carry it out efficiently.

The line H indicates the shape of the front-edge of a skirt for a morning-coat.

We may remark that, as a rule, the skirt of a dress-coat or morning-coat should never be drafted without regulating the shape of the top at the hip, by the bottom of the forepart from the bottom of the side-body-seam to the side-seam.

It will then be seen whether it will be necessary to lower the back more or less than three-quarters of an inch.

The forepart should determine the shape of the top of the skirt, whether at back or at front. It should always correspond with it in shape, as if the two formed but a single piece of cloth. This rule should equally be made to apply to frock-coats and to regimental tunics.

To Produce the Sleeve.

Diagram 14.

To draft a sleeve for either dress or frock coat—

Draw the lines A and B. Commencing from the angle formed by the two lines, mark the different quantities represented on the diagram. In order, however, to draft it by the measures, we must proceed in the following manner:—

Mark down on the line A, half the circumference of the top part of the arm—say 4¼—and draw the line C, square with A; then mark a point one inch and an eighth, which will show the amount of round to be allowed for the sleeve-head, by carrying the top-side from the point on the line to A, and on to the line C.

To operate carefully by the sleeve-measures, deduct the width of the back, and place the tape-measure at the point marked down from the angle (1⅛), and mark the length of elbow (21). Keeping the measure in hand, draw the line D; continue then to the full length of the sleeve (32). Mark up one inch and an eighth, and draw the lines E and F.

On the lines B and F, mark the width of the circumference of the scye (8½), and draw the line G, parallel with A. Then draw the line H, which indicates the round of the top-side sleeve. Draw the line I, from the line C, and intersect the line G on the line F; hollow it three-eighths of an inch at the centre from the straight line G.

Mark the width of the sleeve at the hand (6) from the bottom of the line G on E, to the line F, and draw a line from the two points. Add on rather more than an inch beyond the line A, opposite to the line D, and shape the hind-arm from the point drawn an inch and an eighth on the line A, down from the angle of the lines A and B, intersecting the point marked out at the elbow, and continuing it to the line F. The top of the under-side sleeve is hooked in rather more than an inch. Form the under-side as shown in the diagram.

Should the sleeve be required to be made up with a cuff, the judgment of the tailor will serve to point out what alteration is necessary in the shape.

To Produce the Frock-coat Skirt.

Diagram 1.

Draw the lines A B and A C square with each other. Mark on the line A B, at D, two inches; and from A to C, the width of the top of the skirt, according to the measure, allowing for the width of lapel, and the quantity required for fulness. Draw a line from D to C.

From C, square with A C, draw a line, and mark on it, at H, eight inches; square out to I from this point three and a quarter, and draw a line from C, through I, to E at the bottom of the skirt, according to the measure. Add on an inch for the round of plait. Mark from D to B, rather more than the length from C to E, and shape the bottom of the skirt, B, K, and E.

(*To be continued.*)

NEW DESIGNS FOR LADIES' RIDING-HABITS.

Agreeably with our usual custom at this period of the year, we publish with the present number of our work the illustrations of the most fashionable and the most novel styles of Ladies' Riding-habits.

We extract the following particulars as to detail and making up from our work, the "Report of Fashion," just issued for the present season, and our readers will find ample directions for their guidance and information:—

It will be seen that the long jacket-skirt has been discontinued, or at least superseded, to an extent, by the short skirt, now cut on to the forepart. The waist is short, the back moderately broad only across to the back-scye, but narrow at the hip-buttons. The forepart is fastened up to the gorge with hooks and eyes, but buttons or olivets are sewn on to the left forepart. A narrow neck-binding is frequently sewn on to the top of the habit, and the end rounded off. The bottom of the side-body-seam is sometimes left open, to give liberty for a prominent hip, and the front-edge of the forepart is cut away a little at the bottom. There are two plaits formed under the bosom, as this plan gives a more graceful appearance to the bust. The sleeve is cut like a coat-sleeve in shape, but not with any amount of round at the hind-arm-seam. Some have a narrow pointed cuff with two holes and buttons. A black linen is put down the fronts of the foreparts, and horsehair through the shoulders and front of the body, with a band cut on the crossways over it, so as to keep the body in a good shape. A little wadding is advisable at front of the scye, as most ladies fall in at that part, and the hollow between the scye and the bosom has an unsightly appearance. The body and back are lined with coloured silk, quilted, and stitched on flannel. The bottom part of the back and forepart are either lined with linen or cloth, to give a firmness, and make them set well off from the body.

The train is now worn with more fulness than when the gored skirt first came into fashion, as the very limited compass then cut in them was found inconvenient in use. The upper half of the train, as now worn, is cut about two inches larger than the whole of the waist-measure, and hollowed at the centre, about three inches from a straight line drawn from the tops of the two side-seams. The left side-seam, for an ordinary height, would average from 47 to 49, and the right side about ten inches longer, to allow for the position of the leg when in the saddle. The under-side is cut 38 inches wide at top, and to correspond with the side-seams of the top-side, allowing a little for fulness to be held on near the top. An opening is left for a pocket, and a ketch cut on to the edge of the under part of the train. There is only a narrow turn-up at the bottom. The train is sewn on to a narrow band, which is cut with a point at front, and is fastened at the side of the waist by a buckle and strap, and a small tab is sewn on to the back, with two holes worked in it, and two flexible buttons sewn on to the band of the train to correspond. By this means the habit-body is kept well in its place, and not so much interfered with as it would otherwise be by the action of the body on the horse.

If the habit be required plain, a three-eighths silk braid on the edges is sufficient; but this is a garment which especially admits of ornament, and the care with which it is executed, and the taste displayed in the design, are often of great importance in their influence, as they are both set off to the utmost advantage on the bust of a well-made woman. The pattern we have illustrated on two of the figures, will be found very effective, but at the same time will involve some little trouble in the execution.

Blue, of a light shade, and also in a full colour, is much worn; but black is still patronized by some ladies, while mulberry has its admirers. Ball buttons are the most fashionable.

Trousers are invariably worn by ladies when riding; the shortness of the train renders them a necessity. They are made of cloth, or of chamois leather, with cloth up to the knee only. They are cut easy over the body, but small at the waist and at the foot. The top-side is well hollowed on the instep, and a narrow strap of cloth is sewn on to the top and under sides. They will not require braces. They are made with a fly-front, the opening carried to the top of the leg-seam, or open at the side-seams, with one or two buttons and holes and a ketch sewn on.

The light colours in Tweed and Melton cloth make up well in habits, especially for young ladies in the country or by the sea-side. They may be made plain, or trimmed with a braid to match.

The form of frock-coat which will be most in vogue for the ensuing season is faithfully represented by one of the figures on one of the plates for the present month. The waist is cut but little longer than for dress, and the back is not much wider at the bottom between the hip-buttons. The back is still cut wide across to the back-scye, as the object is to give the appearance of width to the chest. There is sometimes, however, an inconvenience attending this fashion, when the tailor meets with customers whose make will not admit of a wide back without involving the risk of a fulness at the top of the side-seams.

The lapel is of a medium width, and not very pointed at top. The corner is square. There are five holes worked in it. The outer edge is but little rounded, compared with the style worn some short time since. The sleeve is cut quite easy to the arm, but not so wide at the hand. Cuffs are now generally in wear, with one or two buttons and holes, and the usual opening above in the hind-arm-seam. The collar is low in the stand, and, with the usual characteristic at the present time, deeper in the fall in proportion. It is not quite so broad at the end as the top of the lapel, and with a small light between. The skirt is short, but is now cut with a little more compass, as the coat is worn buttoned at the waist, and is sufficiently close to define the figure. The edges are trimmed with a narrow braid or a silk royal cord. The breast-facings, as far as the lapel-seams, are covered with plain, ribbed, or a diagonal line silk serge. Fancy twist and silk buttons, both flat and domed shape, are worn.

Blue of a light shade, in superfine cloth, is the fashionable colour for this summer; other shades will also be worn, but this particular shade will take the lead. The fancy coatings, in which there are some excellent patterns in the new goods for the season, are well adapted for this form of morning-dress.

The style of morning-coat shown by the front and back views on two of the figures in our present collection, without possessing any claim to novelty, is still one which will recommend itself as a useful coat, and is available for many purposes.

It is single-breasted, cut rather long in the waist, and the hip-buttons placed moderately wide apart, without being extravagantly so. The forepart is cut quite large to the measure, although it is not intended to be worn buttoned lower than the top or third button of the hole marked up the front-edge. The turn is broad and the step large, with the corner square or slightly rounded off to fancy. Low collar, deeper in the stand, and the end well sloped off, small, and rounded. Wide sleeve, plain at the hand, and rather small. The skirt is short, cut forward on the thigh, but well rounded off at the bottom of the front-edge. There are usually flaps in the waist-seam, with pockets under. The edges are turned in, and stitched rather broad, or bound narrow with braid, accordingly as best adapted to the make of the article employed.

Fancy patterns in coating, as checks, ribs, and open mixtures, in stylish colours, some of them exceedingly smart and striking, tell well when made up in this form of coat. Among the different patterns in the new goods we notice some large checks, which will have a smart effect made up.

Waistcoats for morning wear at the present time are made single-breasted and double-breasted; the former is, perhaps, more usually adopted. They are buttoned up rather high, and are not cut pointed at front. The lower button is placed about two inches from the bottom. There is no collar, and the neck is cut high.

When made double-breasted, the lapel is broad both at top and at bottom, and is cut on. The corner is rounded off, and the collar is very narrow and low. There are three or four holes in the lapel.

Morning-trousers are cut larger over the foot, and to lie on the boot. They are straight in the leg. The top-side is cut narrower at the top and at the bottom of the side-seam, but the side-seam of the under-side is not hollowed, as was usual, from the knee downwards, but cut almost straight to the bottom.

We have represented on the several figures some of the new patterns now worn, and shall continue, during the season, to illustrate the leading styles in trouserings. Our efforts will be ably supported by our talented artists, who possess an especial facility for rendering them with accuracy and effect.

DESCRIPTION OF THE PATTERNS IN DIAGRAM.

Plates 1451 and 1452.

Diagram 1, illustrates M. Ladévèze's system for producing a frock-coat skirt, and is described in our extract from his treatise, which we publish in the present number.

Diagrams 2, 3, 4, 7, 8, and 17, are the pattern of a double-breasted frock-coat to the present style, and as illustrated by one of the figures on one of the plates issued this month.

Diagrams 5, 6, 9, and 13, are the pattern of one of the prevailing styles of ladies' riding-habits for the present season. The full particulars will be found in our description of this garment, as represented by three of the figures on the plates for this month's number.

Diagram 10, illustrates M. Ladévèze's system for producing a dress and morning coat skirts, and we refer our readers to our notice for directions.

Diagrams 11, 12, 15, 16, and 18, are the pattern of a single-breasted morning-coat—one of the leading styles for the season—and we have illustrated the front and back views on this month's plates.

Diagram 14, illustrates M. Ladévèze's system for producing the sleeve for a dress-coat, frock, or morning-coat, according to the instructions given in our extract from his work, which appears in the present number.

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June.—System of Cutting, by "Sartor"—Plan for Drafting a Coat—Analysis of Styles of Dress for the Present Season—Patterns of Morning-Coat and Child's Dress—Prevailing Parisian Fashions—Alteration in Style of Dress.

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November.—System of Cutting, by "Sartor" (*continued*)—System for Waistcoats—Philanthropic Society of Master-Tailors of Paris—Prizes for Good Workmanship—English Fashions—Patterns of Double-Breasted Frock-Coat, Double-Breasted Waistcoat with Roll-Collar, Lady's Jacket, and Morning-Trousers—Epitome of French Fashions.

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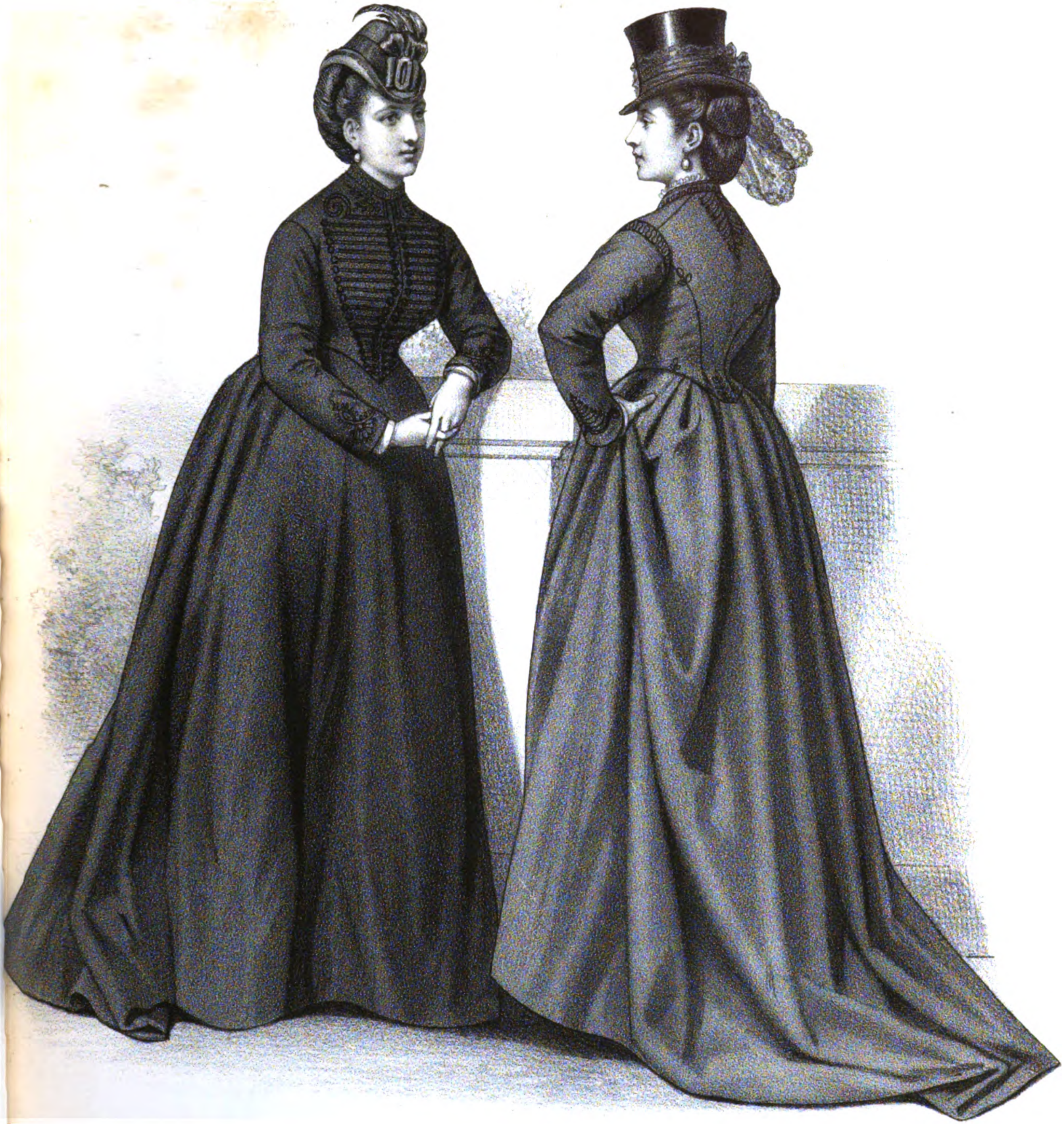
April 1st _ GAZETTE OF FASHION _ 1870



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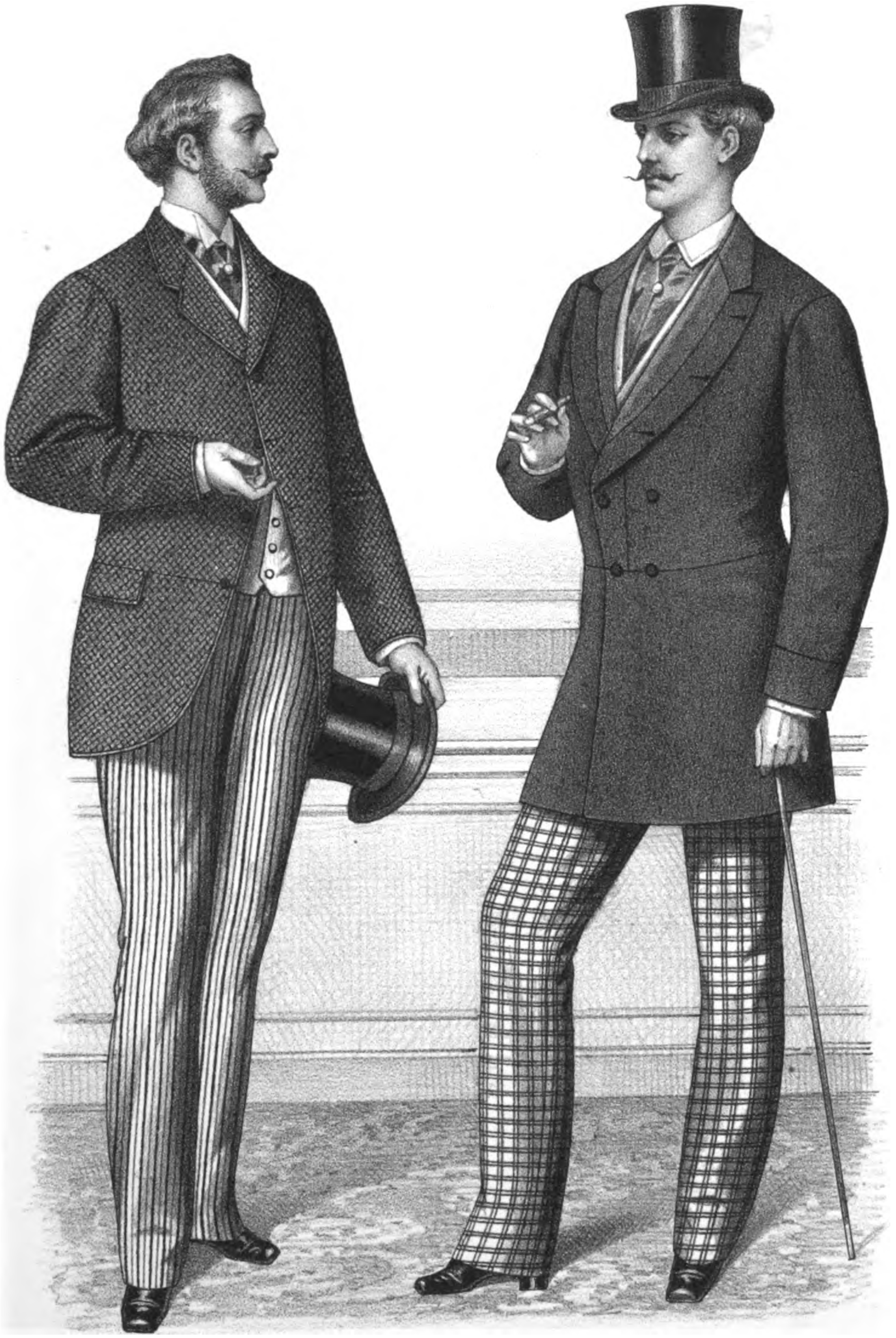

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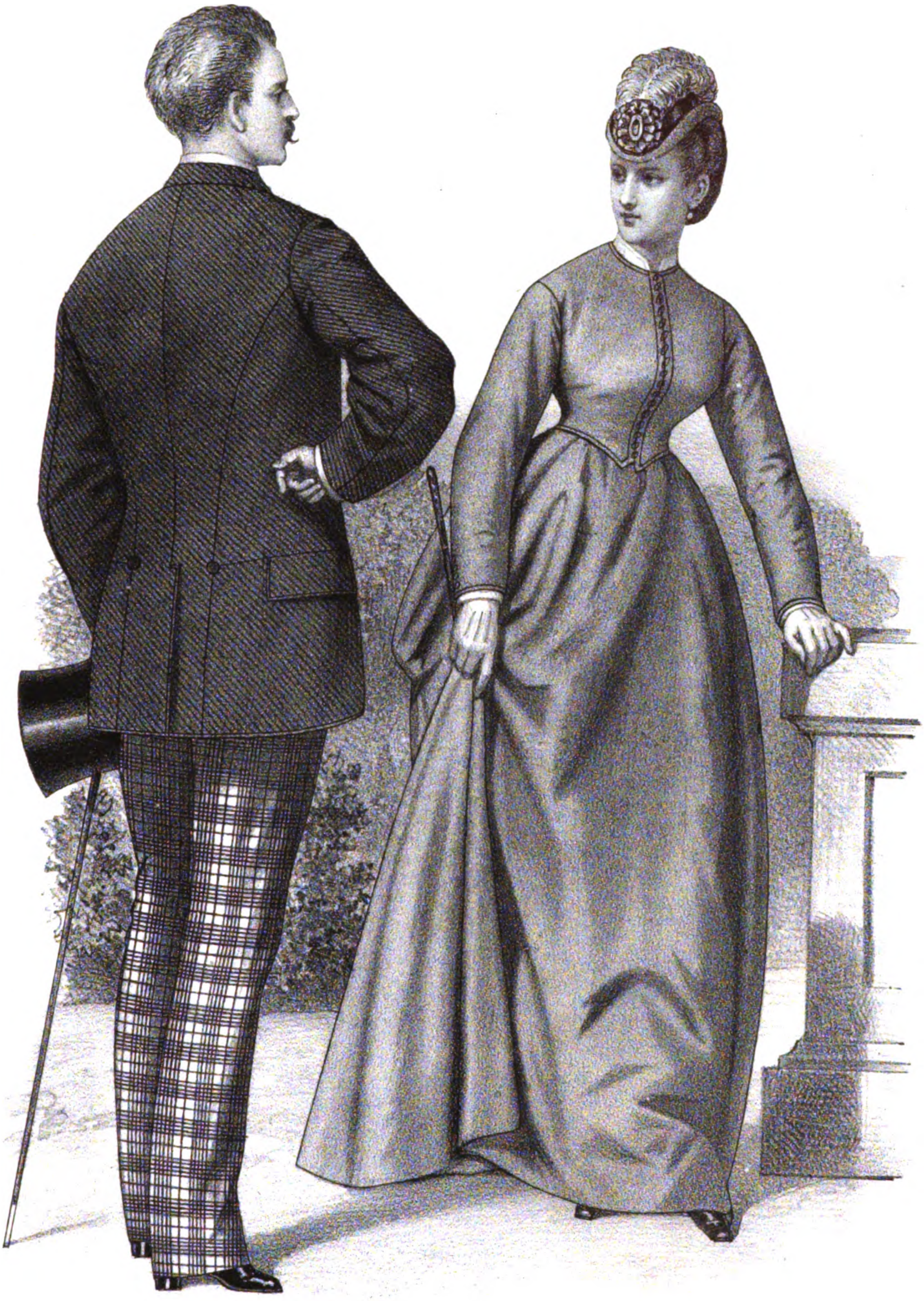

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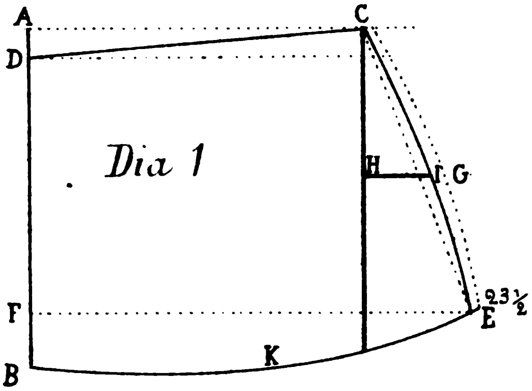
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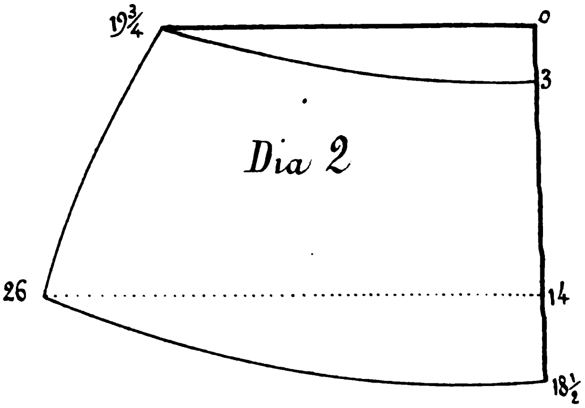
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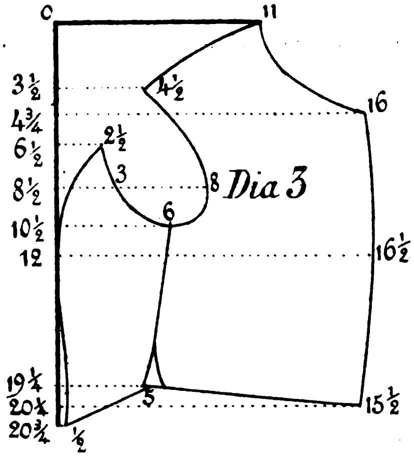
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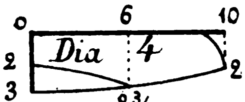
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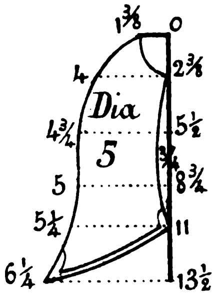
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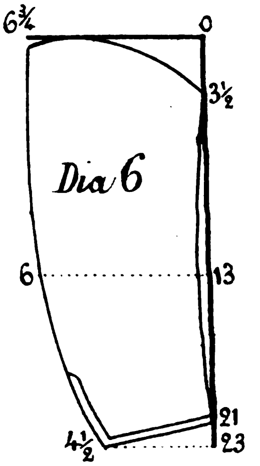
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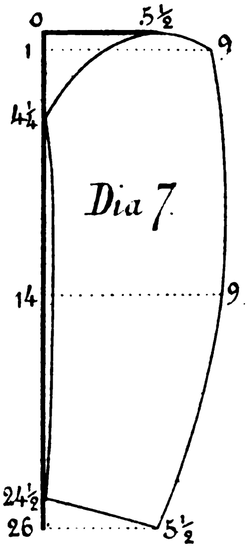
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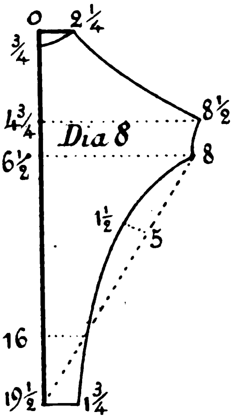
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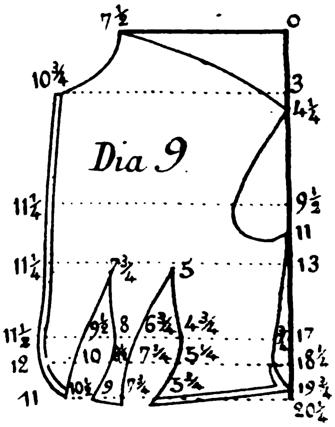
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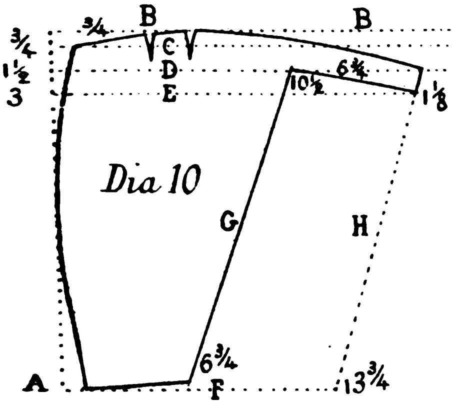
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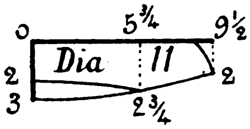
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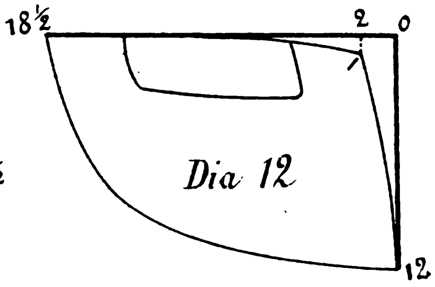
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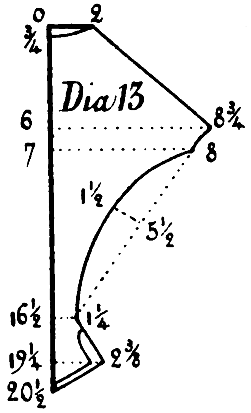
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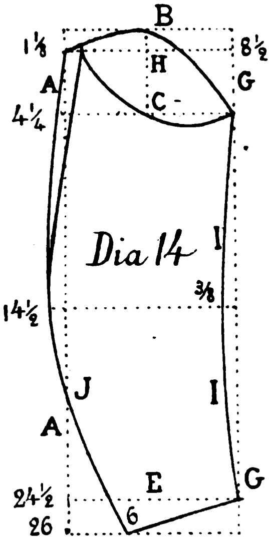
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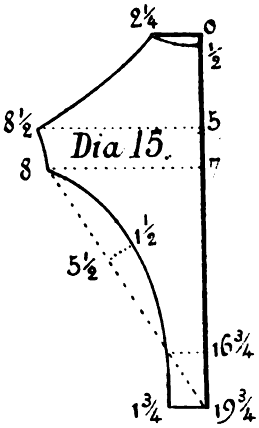
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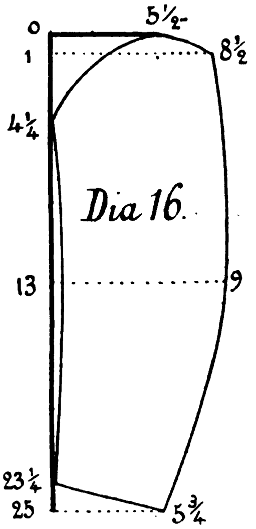
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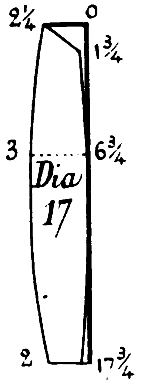
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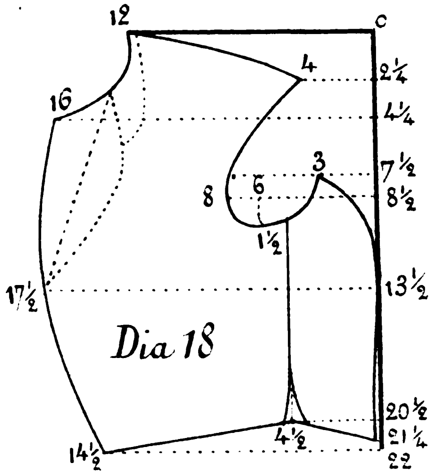
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